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AMERICANS AND THE ARTS

V

Nationwide survey
of public opinion

Conducted by the
National Research Center of the Arts,
an affiliate of Louis Harris and Associates, Inc.

The Americans and the Arts survey
was sponsored by Philip Morris Companies Inc.

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AMERICANS AND THE ARTS V

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INTRODUCTION

This is a definitive study of the role that the arts play in the lives of the American people. It is the fifth in-depth national survey on the arts conducted by the Harris organization since 1973. This is the third study to be commissioned by Philip Morris Companies Inc., who sponsored the studies in 1980 and in 1984. This survey was designed both to update significant substantive trends reported in earlier surveys and to probe important emerging areas of concern to the arts.

This study reports the behavior patterns of adult Americans in their attendance of the major disciplines in the arts, as well as their direct participation in the arts. It also explores the public's attitudes toward many facets of the arts, ranging from the adequacy of arts facilities where they live, reasons for attending arts events and deterrents to such attendance, and what the arts meant to them.

A major part of this study, marking a change from past surveys, deals with the distribution patterns for the arts. The experience of people with the arts on both VHF and cable television is probed. The growing marketplace for VCR usage and products is another central point of focus.

The place of the arts in the nation's educational system is yet another area of major focus, as it has been in the previous four studies. Here, a measure has been taken on what is the mandate from parents and non-parents for the proper treatment of the arts in school curricula, tested by how much they are willing to increase their taxes to have the arts in the schools.

As in past studies, the entire area of funding for the arts receives major attention. Public estimates of current funding for the arts is obtained, along with the willingness of the public to pay more in taxes to the federal government for the funding of the arts. The question of what proportion of financial support for the arts should come from individuals, companies, foundations, and local, state, and federal government is also dealt with.

An expanded area of focus is the individual artist. In addition to the trended question about who ought to bear responsibility, if at all, for sustenance of individual artists. This survey obtains for the first time the public's perceived portrait of individual artists.

An expanded section of the study deals with the personal contributions people have made, and contemplate making to the arts including a test of some of the most effective techniques in eliciting contributions from individuals.

All in all, this study deals with the basic elements affecting the arts and the American people. Louis Harris and Associates is grateful for Philip Morris' generous financial and moral support in this important study.

SUMMARY

The Decline of Leisure Time

By the latter part of the 1980's, time may well have become the most precious commodity in the land. Mainly as a result of the number of families with both spouses working due to economic necessity and the desire of women to work, how to get both personal and work tasks done has been vastly accelerated.

The number of hours a week spent at work has risen from 40.6 hours in 1973 to a current 46.8 hours, a 15% rise in the work week. As the country has moved from a producer to a service economy, the hours worked by salaried, professional, and executive types have grown apace.

At the same time, leisure time has been shrinking at a rapid rate: down from 26.2 hours per week in 1973, to 24.3 hours in 1975, to 19.2 hours in 1980, to 18.1 hours in 1984, and now down to 16.6 hours per week in this latest study. This is a sharp decline of 37% in leisure time since 1973 and 8% since 1984.

For the arts, which must find audiences who will make leisure time available to attend performances and visit museums, the competition for time becomes a critical dimension for survival. In fact, this press for scarce time already appears to be drastically altering the way in which the arts will and must be distributed.

The most substantial declines in leisure time have taken place among those who attend the opera and musical theater, and the theater, all of which appeal to younger audiences. Those with the least number of leisure hours a week are women (14.0 hours), those in the 30-49 age group (14.6 hours), blacks (15.0 hours), and Hispanics (13.0 hours).

The arts have partly coped with this squeeze of available leisure time by depending more on heavy attenders, those who go to a specific arts presentation 4 or more times a year. These heavy attenders have 19.2 leisure hours a week available to them. While this has softened the decline in arts attendance, it has made the potential base for the arts more precarious and narrower. Indeed, the shrinkage of leisure time must be viewed as a threat to all leisure-time enterprises.

Attendance at the Arts Comes Under Mounting Pressure

The arts have gained in their share of leisure time, but still have had some slippages in attendance. Overall, based on the reported attendance from this study in major disciplines of the arts, the arts in total have had decline of 12% in attendance since 1984.

Out of the nine basic audience activities in the arts measured in Americans and the Arts, three have increased in attendance or use and six have declined.

Those which have increased net following since 1984 are:

-- Art museums, with 97 million attendees (55% of all adults, down from 58%), have had a 5% decrease in total audience, but have had a 29% increase in frequency of attendance per capita. This adds up to a healthy gain of 24% in attendance at art museums since 1984.

-- The number attending the movies, with 130 million attendees (74% of all adults, down from 78%), has dropped 5%, the frequency of attendance has increased 14% on a per capita basis among movie-goers. This adds up to a 9% increase in attendance at the movies since 1984.

-- The number of people who have bought classical music on records, tapes, or compact discs, 77 million adults (44% of all adults, up from 43%) has increased 2% percent since 1984.

Six other disciplines in the arts have recorded an absolute decline in total audiençes since 1984:

-- The number of people who listen to classical music, 122 million adults (68% of the adult public, down from 71%), has declined 4% since 1984.

-- The number attending live ballet or modern dance, 60 million (34% of all adults, no change), has remained the same, but the median frequency of attendance has dropped 14%.

-- The number of people who have attended live theater, 114 million adults (65% of all adults, down from 67%), has declined 25% since 1984. The number of total attendees has dropped off only 3%, but the frequency of attendance has gone down 24%.

-- The number of people who have attended live pop concerts, 100 million adults (57% of all adults, down from 60%) has declined 26% since 1984. The total number of attendees to such concerts have gone down 5%, and frequency of attendance has declined a much greater 23%.

-- The number of people who have attended live classical concerts, 55 million adults (31% of all adults, down from 34%) has declined 26% since 1984. The total number attending classical concerts has gone down 9% and the frequency of attendance has declined an even greater 20%.

-- The number of attendees at live opera or musical theater performances, 47 million adults (27% of all adults, down from 35%), has declined 38% since 1984. The total number attending such presentations has dropped 23% and the frequency of attendance per capita has declined by 20% more.

It now appears that live presentations may well be entering a period of slow absolute decline in audience. In turn, this means that the arts may perforce have to look to other, far more unconventional forms of distribution in order to find absolute expansion. Among these certainly must be the new world of VCRs.

Marginal Declines in Participation in the Arts

Out of 11 disciplines in which people participate in the arts, two have increased in participation, one has remained constant, and the other eight have declined. Taken together, on a total basis, the number participating has declined no more than 3%, less than the 8% drop in leisure time.

Here are the disciplines in which participation has increased:

-- The number who participate in photography, 90 million adults (51% of all adults), has grown by 8 million or 9% since 1984.

-- The number who participate in ballet or modern dance, 40 million adults (23% of all adults), has increased by 3 million or 8 percent since 1984.

The area in which participation remained unchanged:

-- The number who sing in choir or other choral groups, 39 million adults (22% of all adults) has remained constant since 1984.

Here are the areas of decline in participation:

-- The number who paint, draw, or engage in graphic arts such as etching, 47 million (27% of all adults, a decline from 29%) a drop of 7% since 1984.

-- The number who play a musical instrument, 53 million (30% of all adults, down from 31%) a decline of 2% since 1984.

-- The number who write stories or poems, 42 million (24% of all adults, a decline from 25%) a drop of 3%, since 1984.

-- The number who participate in folk or ethnic dance, 26 million (15% of all adults, a drop from 17%) a decline of 12% since 1984.

-- The number who do needlepoint, weaving, or other handicrafts, 72 million, (41% of all adults, a decline from 44%) a drop of 7% since 1984.

-- The number who make pottery or ceramics, 25 million (14% of all adults, down from 17%) a decline of 17% since 1984.

-- The number who make sculpture or work with clay, 14 million (8% of all adults, a decline from 9%) a decrease of 11% since 1984.

-- The number who work with a local theater group, 11 million (6% of all adults, a decline from 7%) a drop of 14% since 1984.

Clearly, the surging growth of arts participation during the decade of the 1980s has tapered off. The exceptions are photography and dance, neither of which show any signs of abating their upward movement. The losses in participation are basically marginal, and well below the 8% decline in leisure time. Indeed, in terms of total numbers of people who participate, the drop since 1984 comes to no more than 3%. Whether or not this is a plateauing before a more precipitous drop or is a pause before another leap forward cannot be determined now. Much might depend on funding for the arts, encouragement at governmental and other levels. Nonetheless, up to now, the huge gains registered during the 1970s appear to be holding, meaning, of course, that participation in the arts has gone from affecting a relatively narrow strip of people's lives to the very maintstream of the people and their lives.

Why People Don't Attend Arts Performances More

Over the years, Americans and the Arts has probed to determine why people do not attend arts performances and exhibitions more than they do. Identifying these deterrents and tracking their frequency provides an insight to the arts to find ways to increase their audiences.

At the top of the list of reasons for not attending live arts performances is that people "don't have enough time," cited by 33%. A larger 59% said that they were hard-pressed by the lack of time to get involved in the arts. This reflects the drastic decline in leisure time.

As in 1984, 32% cited that "not very many performances are given in this area." This lack of facilities and funding for presentations indicates, of course, a sizable unfulfilled market.

Other key deterrents are: "ticket prices are too high" (29%), "it is too difficult to get from here to places where performances are given" (28%), "it is so difficult to find parking space" (23%), "the costs of hiring a baby-sitter, eating out, and other costs are more than I can afford" (19%), "it is difficult to get information on what performances are being given" (17%), "tickets are usually too difficult to obtain" (16%), and "going out at night is a real worry" (16%).

In the case of museums, the reasons for not attending closely parallel those for performing arts. But both for museums and performances, the lack of facilities and presentations and the lack of time are the key deterrents. Ironically, if funding to expand presentations were available, then the shrinkage due to time constraints could well be made up for the arts. Fully one third of the potential audience for the arts now goes unfulfilled in this country.

This is evident in the fact that 60% of all adults say they want more children's theater performances where they live, 50% want more outdoor arts festivals, 49% would like more exhibitions of paintings or scuplture, 46% want more plays, musicals, pantomines, and other adult theater performances, 44% want additional ballet or modern dance performances, 43% think there should be more folk or ethnic dance performances, 42% want more classical music concerts or recitals, and 37% would like to see more popular music performances such as rock, country, and other popular music presentations.

In sharp contrast to these substantial numbers who want more arts presentations is a lower 30% who say they want more sports events where they live. Significantly, sports appear to weigh in at a lower level of demand than the arts.

New and Alternative Distribution Channels for the Arts

In the 1984 Americans and the Arts, it was found that the total audience viewing the arts on television rivaled that for live arts performances. Certainly a pivotal question is whether or not television represents a medium through which the arts will expand as live audiences level out.

Since 1984, in eight major areas of the arts, five have in fact declined in television exposure, while the remaining three have gone up:

-- Viewing of top movies, such as those that might be nominated for an Academy Award, dropped from 79% to 75%, from 137 million to 132 million adults, a fall-off of 5%, exactly the same as the decrease in movie attendance at the theaters.

-- The number viewing a music concert by a leading pop or rock music group on TV dropped from 59% to 54%, from 103 million to 95 million.

-- The number who saw a play, such as you would see in a theater has dropped sharply from 57% in 1984 to a current 44%, from 99 million to 77 million, a decline of 23%, parallel to what has happened to live audiences.

-- The number who have seen an opera on TV has gone down from 23% to 20%, a decline from 40 million to 35 million, a drop of 13%.

-- The number who have viewed a concert by an opera star on TV has declined from 29% to 22% since 1984, down from 50 million to 39 million, a fall of 24%.

By contrast, the following disciplines show an increase in viewing on television:

-- The number who have seen musical comedies on TV has gone up from 61% to 62%, from 106 million to 109 million, an increase of 2%.

-- The number who have seen ballet or modern dance on TV has risen from 42% to 45% since 1984, up from 73 million adults to 79 million, an increase of 7%.

-- The number who have viewed a symphony orchestra concert on TV has increased from 36% to 40% since 1984, up from 63 million to 70 million, a rise of 11%. This is directly the opposite of what has happened to live classical musical attendance, indicating some shift from the concert hall to TV.

However, by and large, television has yet to take up most of the slack in the stagnated growth of most of the arts. Ironically, however, it appears that audiences would be likely to watch TV if that medium were to venture forth with more arts presentations. For example, 40% say they would view more top movies, 27% more musical comedies, 22% more pop concerts, 17% more plays, 13% more dance, and 12% more symphony concerts. Perhaps the key to why TV has not grown more as a primary arts medium emerged when people were asked where there is more arts and cultural programming: only 4% said commercial television, another 30% said cable TV, but a solid 57% majority said public broadcasting. Clearly, commercial television has yet to discover the arts in the United States.

The Explosive Potential of VCRs on the Arts

There is little doubt that the fastest-growing medium of entertainment in this country is the videocassette recorder. The number of families with VCRs has jumped from 17% in 1984 to a current 55% of all households, from 14.5 million households to 48.7 million, an increase of 34 million or 234%.

But that only begins to tell the story. In addition, the frequency of renting or buying cassettes has increased rapidly. Since 1984, the number of cassettes either rented or bought has risen from 5.8 to 22.6, up 290%. The number of rentals comes to a 20.5 median, which projects to 1,315 million tapes, which at an average rental of $1.99 adds up to a rental market of $2.6 billion annually. The number of tapes bought comes to 4.1 median, which projects to 104 million tapes, which at an average sale price of $25 would add up to $2.6 billion annually in sales. Thus, the video tape market for movies and other fare on tapes adds up to just over $5 billion a year.

The VCR is a liberating influence on the user, allowing people to decide when they want to view a program rather than being locked into a set televised schedule. Because VCR owners can program at their own choice, VCR use can pose a serious threat to traditional television programming. That is precisely the fact: 44% of VCR owners (24% of the entire adult population, 42 million people) reported they are "increasingly watching a movie or some other performance on a video cassette instead of watching regularly scheduled programs on TV." These people are drawn heavily from those between 18-49 years old and non-subscribers to cable television. That might well be the future of where both TV broadcasting and VCR viewing is headed in the United States.

The potential for VCR use in the arts is bright:

-- 77% of VCR owners (42% of all adults, 74 million people) said it is "certain" or "probable" that they would rent or buy video cassettes that contain performances of hit musical comedies and musical theater shows. A substantial 16%, 8 million households would be "certain to buy such tapes."

-- 63% of VCR owners would be in the market for new hit plays on Broadway and in London. The certain to buy group comes to 17% or 16 million adults.

-- 58% said they would be highly interested in renting or buying cassettes of the best pop concerts just after they have taken place. The certain to buy or rent market comes to 15% or 15 million adults.

-- 45%, of VCR owners are in the market for cassettes of recent performances of top symphony orchestras and top performing artists. The 8% who said they are certain to buy or rent comes to 8 million adults.

-- 39%, 38 million adults, are highly interested in cassettes of performances by the top ballet and modern dance companies in the world. The 7% certain to buy or rent come to 7 million adults.

-- 38%, 37 million adults, have high interest in important current art exhibitions. The 7% "certains" come to a likely market of 7 million adults.

-- 23% would be attracted to cassettes of top opera performances, such as from La Scala. The 4% who say they are "certain to buy or rent" comes to 4 million adults.

Of course, the millions of adults either interested in or certain to rent or buy such cassettes must be multiplied in turn by the number of such cassettes they would rent or buy. A conservative assumption of 5.7 arts tapes per interested VCR owner, compared with 22.6 cassettes now bought or rented each year per capita, would yield an 88 million cassette market for musical comedies and musical theater annually, 94 million for Broadway and London hit shows, 83 million for pop concert tapes, 39 million for art exhibits, 39 million for top ballet and modern dance performances, 44 million for top symphony orchestra concerts, and 23 million for top opera performances on tape. This could mean aggregated sales of between 410 and 820 million annually. The total market for the arts alone in VCR output could well be over two billion dollars. And the potential revenues for arts presenters could be a substantial percentage of this amount. Care, of course, must be taken that such revenues go to developing artists and institutions as well those who make up the arts establishment.

Clearly, the VCR route is the most promising for expansion of the arts. At a time when leisure time is disappearing, to have a video cassette at hand whenever desired is an enormous time gainer for hard-pressed individuals. It bodes well for the growth of the arts -- if those in the arts have the good sense to capitalize on this opportunity.

Compared with VCR potential, cable subscribers, who come to 53% of the households, 46 million homes, do not hold out as much promise for the arts. First, the growth of cable is up only 6 points since 1984. Second, the makeup of cable audiences suggest that they are far less upscale, far less arts and substance-oriented than VCR owners. The implication is that cable still is mainly an interconnect medium. Other than CNN on the news, ESPN on sports, Arts and Entertainment on the arts, this study suggests that cable is not nearly as appealing to the heart of the entertainment market as is the potential for VCRs.

The Ongoing Crisis of the Arts in Education

For at least the last decade, the arts have been fighting a rear-guard battle in the public school system to keep from becoming casualties of the budget cuts that have been made in education. There is no doubt where the American people stand on this matter. A 91-9% majority hold it important that children of school age "be exposed to theater, music, dance, exhibitions of paintings and sculpture, and similar cultural events." And, by 55-38%, a majority does not think the school children in their community have had "enough opportunities to hear music and go to plays" and have other cultural experiences. Most upset were young people, owners of VCRs, blacks and Hispanics, upper middle income families, and heavy attenders of art museums and theater. By 86-6%, a big majority would like to have their own children enjoy cultural opportunities that were not available to them.

Eighty-four percent wanted the regular school budgets to finance full credit courses in writing stories or poems; playing a musical instrument (81%); drawing, painting, or sculpture (78%); music appreciation (76%); voice or singing (75%); art appreciation (74%); art history (74%); photography or film-making (62%); acting (61%); ballet, modern dance, or movement (55%); art criticism (54%); and aesthetics (47%).

The public felt so strongly about the arts being an essential and indispensable part of the curriculum that a 67-31% majority believed that "in order to have well-rounded students turned out by the school system, it is just as important to have students learn as much about the arts as they do English, foreign languages, math, science, and social studies." Finally, by 72-26%, a majority is willing to pay more taxes in order "to make sure that children in school will be able to learn about the arts."

This is a powerful mandate to make certain that the arts are viewed and treated in the public schools as part of the mainstream curriculum. Now, the arts in such a strong position with public opinion that a full press for inclusion of the arts in the educational system could meet with enormous success. That will not happen, of course, without full mobilization by those who support the arts.

The Care and Consideration of the Individual Artist in Society

How the individual artist should be trained, supported, nurtured, and allowed full access to the marketplace for creative expression has never been clearly defined in the United States. Little has been known about individual artists. Other countries, by contrast, know much and have done a great deal to both appreciate and to develop the careers of individual creative artists.

Now, the American Council for the Arts have undertaken a major study of the individual artist. This survey is the first full reading on just what the American people think of artists, and what they want to do for them. What emerges is a kind of mass portrait of the individual artist, those who are actors, writers, painters, musicians, dancers and the like.

A 93-5% majority agreed that individual artists "have to be deeply dedicated and determined people to survive as artists." By 84-13%, most agreed with the claim that artists are "highly important to the life of the country as the current and potential creators of the art and culture that the nation needs to be a full and rich place to live." By 83-12%, most also agreed that artists "are often overlooked for long periods of time, even though they have real creative talents." By 81-16%, the public also believes that "more than others, artists reflect what life is really like in a given time, so what artists do is an important part of the history of a community or country." By 68-26%, a majority felt that "in their work, artists capture a vision of the future that few others in other occupations achieve in their work." By 66-25%, a majority believed that artists "work very hard for very little money."

At the same time, majorities rejected all of the negatives tested: that artists are people who "don't want to settle down to a normal job like most other people have to, "that they don't know how to give an honest day's work for an honest day's pay," that most artists "are not very disciplined people," and that they "tend to be hard people to work with and get along with."

Clearly, individual professional artists are well regarded and receive much empathy for the hard life they have chosen for themselves. And their creative function in society is widely acknowledged.

However, this admiration should not be taken to mean that the public is equally prepared to help individual artists financially. Indeed, there is much evidence that compared with other countries in the West, there is little tradition in America for backing individual artists. But support is growing, with the number now favoring private-sector giving to individual artists at 69-28%, up 20 points since 1975. However, by a close 51-46%, a majority still is opposed to the federal government helping individual artists, an identical majority opposes state government help, and a 53-45% majority oppose local government assistance to individual artists. And an even higher 89-9% back individuals giving financial help to artists.

Finally, the survey asked about programs in Canada, France, the Netherlands, and Scandanavian countries, where "their governments and private contributors set up special funds that sometimes buy the works of developing artists, sometimes give artists direct grants, and sometimes set up professional training facilities for artists." A sizable 65-31% majority opted to have this country set up comparable programs of financial assistance to the individual artists. Public apathy about helping individual artists may be more a matter of simply not knowing what the options are rather than any hard and fast, bitter opposition as many in the establishment have assumed.

What the Arts Mean to People

A substantial 90-9% majority felt that "to see something performed live on stage is more meaningful and exciting than watching it on TV." An even higher 93-6% majority believed that "museums are an important resource for the whole community because they tell us so much about the art and history of different cultures or about science and our environment." An equal number felt that museums and music performances "make a community a better place to live." Nine in ten also felt that "some means should be found to present more performances of music, theater, and dance in all parts of the country so that all Americans have an opportunity to attend." Obviously, this is a solid and wide mandate for expansion of the arts.

Not only do people see real societal benefits from the arts, but they view them in highly personal terms. Three in four felt "the arts just give you pure pleasure to experience or to participate in" and "are a positive experience in a troubled world." Two in every three felt that the arts "allow you to find a source of creative expression and experience that is rare." And by 71-28%, a majority claimed they would miss the arts if they were not available to their community.

Nonetheless, only 29% felt strongly that most other people enjoy attending arts presentations. By contrast, 69% felt strongly that most people enjoying attending a sports event. Obviously, the widespread appeal of the arts, outstripping sports, for example, has been a well-kept secret in this country.

Funding the Arts

Support for federal financial assistance to the arts has grown appreciably. In 1980, only a bare 50-46% plurality was willing to endorse such federal help. Now that has increased to 59-36% backing. Backing for state financial help has risen to 67-28% and local government aid to 67-28%. A higher 82-15% favored corporate giving to the arts, by 83-12% they backed foundation giving to the arts, and by 79-17% they backed individual giving to the arts.

The acid test, of course, is how much additional taxes people are willing to pay to finance the arts. A 56-42% majority is now willing to be taxed an extra $25 a year to finance the arts, a reversal from the 53-41% who would not be willing in 1975. An even bigger 70% would be willing to endure an added $10 tax to federally support the arts.

Some 34% of the total public reported giving funds privately to the arts. They give mostly to art museums (23%), theater companies (21%), the Public Broadcasting System (13%), symphony orchestras (11%) and dance companies (10%). The median amount given has risen from $48.50 in 1984 to a current $61.60, a 27% increase. Larger gifts of $100 or more have been contributed by 29% of the public, up from 7% who gave such gifts in 1984, and the number giving $500 or more has risen from 2 to 7%.

What is more, individuals will contribute if they are asked. A substantial 44% of the adult public said they would give if someone asked them. The most effective solicitation is "a telephone call from someone I respect and know," followed by "an intimate gathering of a small group of friends who were also likely to give to the same campaign." Better than 2 to 1 majorities favored a matching grant system under which their employer agrees to donate an equal amount to their contribution to the arts. Obviously, the potential for individual giving in the arts has hardly been tapped.

CHAPTER I: THE DECLINE OF LEISURE TIME

By the latter part of the 1980s, time may well have become the most precious commodity in the land. Mainly as result of the number of families with both spouses working -- due to the economic necessity to make ends meet and also the continuing desire of women to work -- the press of getting both personal and work tasks done has vastly accelerated.

For the arts, which must find audiences who will make the leisure time available to attend performances and visit museums, the competition for time over shrinking leisure time becomes a critical dimension of survival. Indeed, this press for time may well be changing the way in which the arts will and must be distributed in the country.

Since 1973, Americans and the Arts has tracked the dramatic decline of leisure time and the rise of hours of work. Work has been defined as the hours a week people "spend on a job or occupation, and that includes keeping house or going to school as well as working for pay or profit." Leisure is defined as the hours available "to relax, watch TV, take part in sports or hobbies, go swimming or skiing, go to the movies, theater, concerts, or other forms of entertainment, get together with friends, and so forth."

The consistent trend up to this past year had been for a steady increase in the hours related to work: up from 40.6 hours in 1973 to 43.1 hours in 1975, to 46.9 hours in 1980 to 47.3 hours in 1984. Now, in this latest survey, the median number of hours spent on work have gone down a half hour a week to 46.8 hours. This is not a major decline, but perhaps signals the fact that the rise in work time is levelling out.

In sharp contrast, the number of leisure hours in a week available to people continues to shrink. It has dropped from 26.2 hours in 1973 to 24.3

hours in 1975, 19.2 hours in 1980, 18.1 hours in 1984, and now has dropped to 16.6 hours a week in this latest study.

This sharp drop in leisure time adds up to a startling 37% less hours for people since 1973 and a decline of 8% since 1984. There has been a loss of 9.6 hours a week of leisure time over the past 14 years, which comes to 1.4 hours a day.

Clearly, the press of responsibilities on a job and at home and in the community has accelerated. The price to leisure time is great. Obviously, time is becoming more critical than money to most Americans in 1988.

The most substantial declines in leisure hours from 1984 could be found among residents in the Midwest (down 2.8 hours), residents in the South (down 2.4 hours), Hispanics (down 5.0 hours), those who attend opera and musical theater (down 3.7 hours), and those who attend the theater (down 2.3 hours).

Those with the least number of leisure hours a week are: the South (15.9 hours), Midwest (15.9 hours), small town and rural residents (15.9 hours), those in the 30-49 age category (14.6 hours), those 50-64 years of age (15.9 hours), women (14.0 hours), blacks (15.0 hours), Hispanics (13.0 hours), those earning $15,000-$25,000 (16.2 hours), and those earning $25,000-$35,000 (16.1 hours).

Notably, for every discipline in the arts, those who attend such presentations uniformly have more not less leisure time available than the norm of 16.6 hours a week. For example, among museum attenders, they have 17.5 leisure hours a week; classical music attenders (18.0 hours); popular music attenders (18.0 hours); dance attenders (20.0 hours); opera and musical theater attenders (17.1 hours); theater-goers (17.0 hours); and avant music attenders (20.4 hours). What is more, the difference in leisure hours available among those who attend arts events 1-3 times and those who go 4 or more times a year is dramatic, averaging out to 5.9 more hours a week for the heavier attenders.

Observation:

The decline in leisure time is steady and unending. It is perhaps even more revealing about a harried frame of mind that exists in most Americans as the 1990s approaches. The levelling out of the work hours per week in the face of a sharp and precipitous decline in leisure time points to a commensurate increase in time commitments to tending to responsibilities. This category includes time spent by working parents, especially mothers, with children, time arranging meals, shopping, making certain that the home is held together. The need now obviously is to try to crowd much more activity into the same number of hours. The levelling out of the work week has not added up to more leisure time, indicating real problems most Americans have in coping with the time shortage and the responsibilities that cannot be ignored.

The time press is most acute among those in the child-bearing and child-raising age -- 30-49 years of age, the Baby Boom generation. But it is also severe among blacks and Hispanics and those bordering on the poverty level. These groups do not have the labor-saving devices and outside help available as more affluent people have. On the other hand, the most articulate and best educated, those with a post-graduate degree, also have been hard hit in the loss of leisure time. And, of course, they are without doubt the most loyal and steadiest attenders of arts events. Most of all, however, the time-bind is obviously greater for women than nearly any other group. Women must cope with working, taking care of the household and the family. They are truly doing double duty in today's society. The sharp drop in leisure time has hit the arts hard. The losses in leisure time have been most severe in those disciplines whose audiences tend to be younger -- opera, musical theater, and the theater. Those who attend art museums tend to be less affected by the loss of leisure time.

But the most significant finding is that the most frequent attenders of arts performances and showings also have available the most leisure hours a week available to them. This single ominous fact raises serious questions for all of the arts and, indeed, for all leisure-time enterprises.

CHAPTER II:

THE NEGATIVE IMPACT OF SHRINKING LEISURE TIME ON ARTS ATTENDANCE AND ARTS PARTICIPATION

With a drop of 8% in leisure time over the past three years, it is not surprising to find that the number of people attending arts events and participating in the arts has fallen, not risen.

Up to now, in the face of shrinking leisure time, the arts miraculously have withstood the pressures and have rapidly gained in share of leisure time hours. The evidence in this latest survey indicates that the arts have stood up to the radical decline in leisure time remarkably well. But, on an absolute basis attendance and participation in the some disciplines in the arts has slipped. Others have more than held their own.

Here are the gross numbers of adults attending each of the key arts categories tested:

-- The number of adults going to the movies declined from 78 to 74% from 1984. In total adults, this is a drop from 136 million to 130 million who attended a movie, a decline of 5%. However, in terms of frequency of attendance, the median times that adults have gone to the movies has increased from 4.3 to 4.9 times, a rise of 14%. This means a net gain of 9% in total movies attendance, with fewer people going more often. In addition, of course, the average age of movie-goers is very young, and this survey deals with only the adult population. Thus, the gross attendance for movies no doubt is underestimated.

Basically, therefore, it must be concluded that the movies have survived the threat and the challenge from the fall-off of leisure time by 8%. Despite a drop-off of 5% in total adult audience, this has been more than made up by the increase in the frequency of attendance at the movies.

-- The number of people who listen to classical music either on recordings or on the radio has declined from 71 to 68% since 1984, a drop off of 4%. Converted into people, it means a narrow decline from 123 million to 122 million who listen to such music.

-- The number of people who attend live theater performances has slipped marginally from 67 to 65%, a drop of two points or 3%. That translates into a small fall-off from 116 million to 114 million who attended live theater. More serious is the fact that the frequency of attendance of live theater has dropped from 3.4 to 2.6 performances a year since 1984, a decline of 24%. Thus, the absolute loss of people who attend live theater comes to an appreciable 25% in total.

-- The number of adults attending live popular music concerts has decreased from 60 to 57%, a decrease of 5%. Again, in absolute numbers this means a drop from 104 to 100 million annually. Compounding the woes of pop concerts is the fact that frequency of attendance fell off from a median of 3.0 performances to 2.3 since 1984, or a decline of 23%. Undoubtedly, the edge is off adult attendance of pop concerts, and a real decline of 26% has set in, although, again, this survey does not account for the number of young people under 18 who go to such concerts. Still, the drop is significant.

-- The number of adults attending art museums has declined 5% since 1984, moving from 58 to 55% of the adult population. This translates into a drop from 101 to 97 million. However, this fall is more than made up by dint of the fact that the median frequency number of times attending a museum has gone up from 1.4 to 1.8 times per capita per year, an increase of 29%. Thus, on balance, museums have gained a net of 24% in attendance since 1984, with fewer attendees going more often.

-- The number of people who have bought recordings of classical music has gone up from 43 to 44%, an increase of 2%. In absolute numbers, it has gone from 75 to 77 million adults. Recordings are still in healthy shape.

-- In the case of live dance performance audiences, the number attending them has remained the same -- 34%. a steady 60 million people. However, in terms of frequency of attendance, the per capita median has fallen from 2.2 performance a year to 1.9, a drop of 14%. Dance has recorded a net decline of 14% in total attendance since 1984.

-- The number who have attended live classical music concerts has declined from 34% in 1984 to a current 31%, down from 59 million to 55 million people. This loss of 9% in the number of people attending such concerts is added to by a decline in the frequency of attendance from 2.5 to 2.0 performances a year, a drop of 20%. Thus, live classical music has suffered a significant net loss of 26%.

-- The number attending live opera or musical theater performances has declined from 35% in 1984 to 27%, a considerable drop of 23%. This translates into a decrease from 61 to 47 million attendees. Adding to the woes for the opera and live musical theater is a decline in frequency of attendance from 2.0 to 1.6 times per year, a decline of 20%. Of course, the musical theater has been in a slump in terms of new Broadway shows for nearly a decade now, obviously affecting this overall category. Nonetheless, this overall drop of 38% in attendance for live opera and musical theater must be taken to reflect serious problems for these disciplines.

-- Finally, 19%, 33 million adults, attended live contemporary or avant-garde music performances. In addition, the median number of performances attended is 2.2, impressive by any standard. This is the first time this discipline has been measured, but it is apparent that it has a sizable following.

> Observation:
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> **By any measure, the arts have had a real struggle since 1984 in the face of the decline of 8% in leisure time available, added pressures of an increasing number of women entering the work force, more married couples both at work and also raising children at home, and federal, state, and local governmental budgets for the arts are much harder to come by. Given all of these negative and severely restraining elements, it is remarkable that movies and art museums have logged in an even number of attendees. However, at least among adults, live dance, pop music concerts, theater, and opera and musical theater all have had the first absolute declines in audiences over the 12 year period that Americans and the Arts has been keeping such measures.**
>
> If leisure time diminishes much more, an absolute minimum set of leisure commitments could take over for hard-pressed and time-starved individuals and families. It is not at all inconceivable that the arts,in their traditional presentation forms -- essentially live performances or exhibitions -- are entering into a period of slow absolute decline, even though they may well be now and become even more so the dominant leisure-time commitment of the American people.
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> In turn, the arts may perforce have to look to other, far more unconventional forms of distribution in order find absolute expansion. Among these logically would be television -- both VHF and cable -- and the burgeoning world of VCRs.

Individual Participation in the Arts

Much the same pattern is evident in participation in the arts as was the case with audiences for the arts: a decline in the absolute number who involve themselves personally in one of the many disciplines. In no case, however, did the decline in participation go beyond 14%, and in the aggregate the decline comes to only 3%, well below the 12% drop in the number of attendees of the arts. This decrease is below the 8% decline in leisure hours available in a given week.

Here is how some of the major areas of personal involvement fared:

-- The number who paint, draw, or engage in graphic arts such as etching has declined since 1984 from 29% of all adults to 27%. This translates into a drop from 50 million to 47 million who are creating visual works of arts. Current levels are still well ahead of the 22% reported in the 1975 survey.

-- A high 51% report being deeply involved in photography, up from 47% in 1984, a rise to 90 million from 82 million in 1984. This is almost triple the 19% who were involved in photography in 1975.

-- 30% report playing a musical instrument, down a point from the previous 31%. In actual numbers, a slight decline from 54 to 53 million adults playing instruments. The number is far ahead of the 18% recorded in the 1975 survey.

-- 24% say they write stories or poems, down a point from the 1984 figure of 25%. This is a small decline from 43 to 42 million. Significantly, among blacks, 34% report such writing. A higher 36% of young people 18-29 years of age have taken to writing, as have 33% of those with a postgraduate degree. This artistic pursuit has more than doubled from the 13% who were doing serious writing back in 1975.

-- 23% of all adults are involved with ballet or modern dance, up from 21% in 1984, a rise from 37 million to 40 million nationwide. In 1973, no more than 3% of all adults participated in the dance. There has been a seven-fold increase since then.

-- 15% report working with folk or ethnic dance groups, down from 17% in 1984, a decline from 30 to 26 million. Participation in this arts discipline is up from 5% in 1975. That means there has been a tripling of participation.

-- 14% are active in making pottery or ceramics, down from 17% in 1984, a decline from 28 million to 25 million adults. This level is still sharply up from the comparable 8% recorded in 1975.

-- 8% report making sculpture or working with clay, down from a comparable 9% in 1984, a drop from 16 to 14 million adults. This current level is still well above the 5% reported in 1975 who were involved in sculpture.

-- 22% are involved in singing in a choir or other choral groups. This is identical to the number reported in the 1984 survey with 39 million adult Americans regularly involved in such singing. Back in 1975, only half that many, 11% reported involvement in choirs and other choral groups.

-- 41% of all adults do needlepoint, weaving, or other handiwork, down from 44% in 1984, down from 76 million to 72 million adults over the period. Growth in this area has been less than in most others, with 39% reporting involvement in needlework and weaving in 1975.

-- 6% work with a local theater group, down from 7% in 1984, a drop from 12 to 11 million adults.

> Observation:
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> Obviously, the surging growth of arts participation during the decade from 1973 has now tapered off. The exceptions are photography and dance, which show no signs of abating in their upward movement.
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> It is too early to tell whether there will not be a plateauing at a set level of involvement or whether this is merely a pause before another leap forward.
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> The reasons for the levelling off are as much as those for the comparable movement in audiences for the arts. The time constraints, the difficulties in raising funds, the slowing of governmental programs, all these and others have no doubt contributed to the flattening out of growth.

> By and large, however, the huge gains registered during the 1970s appear to be roughly holding. This means that the base of the arts in a short generation has expanded from a narrow strip to the broad mainstream of the people and their lives.

Why People Don't Attend Arts Performances More

Ever since the 1975 Americans and the Arts survey, a special series of probes have been conducted to determine the chief deterrents to increased attendance and participation in the arts. Here are the key reasons people give for their not going out to a live performance more often:

-- At the top of the list, at 33%, is the brand new probe area: "I don't have enough time to do it." Altogether, 59% said in this survey that they were hard-pressed by the lack of time to become involved in the arts. This, of course, bears out the large-scale shrinkage of leisure time that has taken place in the U.S. in recent years.

-- Close behind, cited by 32% as a major deterrent to their attending more arts performances, is that "not very many performances are given in this area." This sense of not enough facilities and performances has remained quite constant at the 32% mark through the 1980s.

-- Next are the 29% who said that a major deterrent to their attending an arts events is that "ticket prices are too high." However, this is down from 33% who said the same every year since 1975.

-- 28% complain that "it is too difficult to get from here to places where performances are given." This is up two points since 1984, but is indicative of an important problem that the arts face: public transportation is difficult to come by in many American communities. Getting to live arts events often is not a convenient journey.

-- 23% said "it is so difficult to to find a parking space," roughly identical to what it has been for a decade. Again, arts facilities are notably lacking in adequate parking spaces, which today is a major handicap.

-- The number who said that "the costs of hiring a baby-sitter, eating out, and other such costs, are more than I can afford" has risen from 17% in 1984 to a current 19%.

-- At 17%, unchanged from 1984, are those who said "it is difficult to get information on what performances are being given." This is a perennial problem and raises the issue of how to communicate better about the very existence of arts performances.

-- At 16% are two problems: "tickets are usually too difficult to obtain" and "going out at night is a real worry." This latter feeling of insecurity has actually been on the decline, down from 20% in 1980. This result checks out with other national results indicating that fear on the streets about crime has been declining as the general crime rate has ebbed.

-- Other trailing reasons for not coming out to arts events more are: 12% who mentioned "the quality of performances given in this area are not usually worth the time, trouble, or money;" 10% who said "performances are usually given in neighborhoods or areas I prefer not to visit;" 9% who said "I don't get enough uplift when I attend an arts performance;" and 6% who gave as a major reason "I feel out of place in the theaters and concert halls where performances are given."

In the case of museums, the roster of reasons for not visiting them parallels those for the performing arts. A substantial 36% say a major reason for their not attending art museums more often is that "there are not enough museum exhibitions in this area;" followed by "I don't have enough time to do it," cited by a substantial 32%; then "it's too difficult to get from here to museums (25%);" "there is always pretty much the same thing shown, so there is no need to go very often" (24%); "it's so difficult to find parking space" (18%); "it is difficult to get information on what museum exhibits and events are going on" (17%); "the quality of exhibitions at museums in this area is not good enough to make going to them worthwhile" (13%); "I don't get enough uplift when I visit a museum" (9%); "exhibitions are usually presented in neighborhoods and areas I prefer not to visit" (8%); "it is too expensive to go to museums" (7%); "I don't feel comfortable going to museums" (4%).

> Observation:
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> Most significant deterrents, both in the case of the performing arts and for museums, are the lack of enough facilities and performances or exhibits, on the one hand, and the lack of time, on the other. The problem of time can be worked on only in persuading people to give the arts a priority over other important areas of activity -- simply a matter of the arts hewing out a higher share of the precious leisure time market. The facilities and offerings problem is something else again. By closing the gaps of lack of facilities and presentations, the arts can make their delivery more efficient and thus gain share.

A Healthy Appetite for More Arts Events

Substantial numbers of people across the country feel that they would like to see more presentations in the arts in their community where they live:

-- A big 60% said they want more children's theater performances, up a point since 1984.

-- An even 50% said they would like to see more outdoor arts festivals in their communities than now exist, up a point over last time.

-- 49% said they would like to see more exhibitions of paintings or sculpture where they live, up from 47% in 1984.

-- 46% wanted very much to see more plays, musicals, pantomimes, and other adult theater performances in their community, up from 45% in 1984.

-- 44% said they would like to see more ballet or modern dance performances where they live, up from 43%.

-- 43% believed there ought to be more folk or ethnic dance performances in their home towns, up from 41% in 1984.

-- As in 1984, 42% felt there should be more classical music concerts or recitals in their communities.

-- 37% wanted more popular music performances such as rock, country, and other popular music presentations, up from 34% in 1984.

-- Finally, 30% wanted more sports events where they live, up from 28% in 1984, but down from 34% in 1975.

> Observation:
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> It is striking that between 37% and 60% of the entire public in the U.S. felt that there are not enough arts presentations where they live. This comes out to an average of 45%, close to one in every two adults, who felt that arts is underrepresented in their community, at least in terms of presentations available.
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> Surely, that is not a sign of a maturing cultural entity. To the contrary, it is a clear statement that the potential of the arts in the U.S., at least at the pivotal "live" or community level, has only been about one half realized -- in the view of those who would make up the audience of the arts.
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> Given the time pressures which have accelerated, having facilities and presentations within them which are readily available can make an enormous difference in terms of the growth of the arts. The arts have done extremely well in capturing a larger share of a shrinking market. Yet, if the facilities and presentations of the arts could increase from roughly 50% over the next few years, the response could be of such dimensions to bring the growth rate back to what it was in the 1970s.

Not simply do people feel that more presentations are needed in the arts, but also that bedrock facilities are also needed. For example, 31% reported there is no theater in their community where plays or musicals can be performed. A higher 37% said the same about an art museum, and 39% said they are lacking in concert halls where musical events or opera can be performed. In short, the growth of the arts is far from over -- at least in terms of the appetite of the American people for them is concerned.

Indeed, there is solid evidence that in the unremitting competition with all forms of entertainment and leisure-time activities that are vying for the lower 16.6 hours per week available, the arts are holding their own in participation and slipping a bit in attendance, compared with leisure time available. With the total leisure hours shrinking, the arts still face contraction not expansion in their live audiences.

CHAPTER III: NEW AND ALTERNATIVE DISTRIBUTION CHANNELS FOR THE ARTS

The Arts on Television

Back in 1984, the number of people exposed to the arts on television certainly rivaled, and in some instances surpassed, the live audiences for the arts. A front and center question now is whether or not in the face of a levelling off of the number attending live performances and exhibitions, television will take over as the prime source of exposure for the arts.

Here is what happened to the size of the audiences for arts presentations on television between 1984 and now:

-- The number who saw on TV "top movies, such as those that might be nominated for an Academy Award," dropped from 79 to 75% of the public, a decline from 137 million to 132 million. This is a fall-off of 5%, exactly the same decline as took place in the number seeing top movies in theaters.

-- The number who saw musical comedies on TV went up marginally from 61 to 62%, from 106 million to 109 million.

-- The number who viewed "a music concert by a leading pop or rock music group" on TV dropped from 59% to 54%, from 103 million to 95 million. This is a decline of 8% compared to a 5% decline in numbers attending live pop concerts.

-- The number who saw "ballet or modern dance" on TV went up from 42% to 45% since 1984, a change upward of 7%. This contrasts with no change in the total numbers of people attending live dance performances.

-- The number who saw on TV "a play, such as you would see in a theater," has dropped sharply from 57% in 1984 to 44% in the latest reading. This is a decline of 23%. This decrease parallels the drop in attendance at live theater performances.

-- By contrast, the number of people who report having seen on TV "a symphony orchestra concert" has increased from 36 to 40% since 1984 -- a rise of 11%. Thus, it can be said that the reversals that live classical music have had in audience attendance have at least partially offset by added exposure and viewing of such concerts on television.

-- However, the number who said they've viewed on TV "a concert by an opera star" has declined from 29 to 22% since 1984, a drop of 24%.

-- And the number who have seen an opera on TV has gone down from 23 to 20%, a decrease of 13%. These drops for opera parallel the losses earlier reported in attendance of live opera and musical theater.

Observation:

With the exception of musical comedy, symphony orchestra performances, and ballet or modern dance, there has been a decrease of 5% in viewing of the arts on television. This means that TV has not been picking up the slack in the drop-off of 12% in the number of attendees at live arts events. Indeed, television appears to be paralleling live attendance patterns.

However, as in the case of the arts, there is much evidence that the offering of more programs on the arts would bring ample audiences to television. When asked what types of arts programs they would like to see more of on television, 40% said top movies, 27% musical comedy, 22% pop concerts, 13% ballet or modern dance, 12% symphony concerts, 17% more plays and 7% opera or concerts by a top opera star.

Significantly, when asked if there were more arts programs on TV, 14% said they would "certainly" view them and an additional 59% said they would "probably" view them. This 73% probable increased viewing compares with 71% who said the same back in 1984.

Perhaps on what is really happening to the arts on TV emerged in quite a different question. When asked where there is more arts and cultural programming on TV, only 4% answered "on commercial television," compared with 30% who said "on cable channels," and a much higher 57% who cited "on public television."

It is apparent that public broadcasting has been bearing a majority of the load to satisfy the hunger of millions of viewers for serious arts and cultural entertainment. Cable accounts for a sizable minority part of the showings, mainly through channels such as the Arts and Entertainment Network. Finally, in terms of size of audiences by disciplines, about the same number see top movies on TV as do live in the theaters. A marginally greater number attend live pop concerts than view them on television. However, many more see the dance and symphony concerts on TV than in person. But the reverse is the case for the theater and opera, where the numbers attending live performances far outstrip the numbers viewing those disciplines on TV.

This final result points up the continuing phenomenon of the arts: that live attendance, which requires a much more rigorous effort than flipping a dial, holds its own with television in terms of exposure of the arts. However, as much as that is a testimonial to the health of live presentations, it surely must also be taken as a criticism of TV. It is far easier for TV to reach people than it is for the arts to get people to leave their homes, travel to the site of the arts event, get up the cost of tickets and the cost of baby-sitters and parking and perhaps a meal, and then travel home.

By any measure, therefore, one has to question whether television has even begun to explore the prospects for carrying more programs dealing with arts and cultural events, especially live performances which often have an electricity and a sense of urgency that taped or filmed showing may not have, after the event. Television has underestimated the audience that lies out there for arts fare on that medium. For commercial TV, this is a powerful message, viewing is falling off for TV entertainment and sports programs. The arts are virtually new fare for most commercial networks and TV stations. It is not improbable to suggest that greater exposure of the arts on commercial television could both help shore up sagging audiences for commercial TV and also provide the arts with much needed added revenues.

The Explosive Potential of VCRs On the Arts

There is little doubt that the fastest-growing medium of entertainment in this country is the videocassette recorder. The number of families with VCRs has jumped from 17% in 1984 to a current 55% of all households, from 14.5 million households to 48.7 million, an increase of 34 million or 234%.

But that only begins to tell the story. In addition, the frequency of renting or buying cassettes has increased rapidly. Since 1984, the number of cassettes either rented or bought has risen from 5.8 to 22.6, up 290%. The number of rentals comes to a 20.5 median, which projects to 1,315 million tapes, which at an average rental of $1.99 adds up to a rental market of $2.6 billion annually. The number of tapes bought comes to 4.1 median, which projects to 104 million tapes, which at an average sale price of $25 would add up to $2.6 billion annually in sales. Thus, the video tape market for movies and other fare on tapes adds up to just over $5 billion a year.

There is little doubt about the appeal of VCRs. They allow owners to have the option of viewing a movie or other entertainment on the tape, rather than being locked into when an event or showing is scheduled to appear on television. More important, instead of having their options limited to what happens to be showing on television at a given moment, VCR owners can do their own programming. This much-widened option obviously has enormous appeal.

In turn, with the limited time available for leisure time activities, use of the VCR and video tapes prove to pose a real threat to ongoing television programming. Of all those who own a VCR, 44%, or 24% of the adult population, say they are "increasingly watching video cassettes instead of watching regularly scheduled programs on TV." This adds up to a potential loss, mostly during prime time, of as many as 42 million household viewers for television, based on those in the adult public who said they were increasingly watching video cassettes instead of TV. These people tend to be younger, and relatively well educated people. Thus, they provide something of a wave of the future on where both TV viewing and VCR viewing is headed in the United States.

This raises the prospect of a rapid growth in the rental and purchase of video cassettes that have on them top arts performances and exhibits. The cross-section was asked about their likelihood of buying or renting such arts cassettes:

-- A substantial 77% of all VCR owners (42% of all adults) felt "certain" or "probable" that they would buy or rent video cassettes that contain "performances of hit musical comedies and musical theater shows." When just the "certain to buy or rent" group (16%) is converted into actual numbers, it comes to likely sales or rentals of 11 million just for this item alone.

-- 63% of all VCR owners would be in the market for video cassettes of "new hit plays on Broadway and in London." When the "certain to buy or rent" group (17%) is isolated, this comes to likely market of 16 million adults for such theater hits.

-- 58% of all VCR owners said they are very interested in buying or renting cassettes of "the best pop concerts just after they have taken place." The "certain to buy or rent" group comes to a very likely market of 15 million adults.

-- 45% of all VCR owners said they would be attracted by cassettes which contained "recent performances of top symphony orchestras and top performing artists." The 8% who said they are "certain to buy or rent" such concert tapes comes to a likely market of 8 million adults.

-- 39% of all VCR owners said they would be very interested in video cassettes which carried "performances by the top ballet and modern dance companies in the world." The 7% who said they would be "certain to buy or rent" such tapes comes to a likely market of 7 million adults.

-- 38% of VCR owners have high interest in "important current art exhibits." The 7% "certains" come to a likely market of 7 million adults.

-- 23% of all VCR owners say they would find highly attractive cassettes of "top opera performances, such as from La Scala." The 4% who say they are "certain to buy or rent" such cassettes comes to a likely market of 4 million adults.

Observation:

The size of this market for video cassettes of top arts events is sizable. Given the current 22.6 cassettes that VCR owners today rent or buy, it seems fair to assume that these arts lover buyers or renters would buy or rent one fourth of that number or 5.7 arts cassettes each in the course of a year. This means that the potential performances of musical comedies and musical theater shows would be 88 million annually, for new Broadway and London hit plays 94 million, the best pop concerts 83 million, important current art exhibits 39 million, performances by top ballet and modern dance companies 39 million, recent performances by top symphony orchestras and top performing artists 44 million, and top opera performances such as La Scala 23 million.

The aggregate of these likely sales comes to 410 million sales or rentals of video cassettes. And this is a very conservative estimate. If the assumption were that people interested in these cassettes would buy half as many as VCR owners now buy or rent a year, then it would double to 820 million.

The implications of this potential explosion of arts video cassettes are basically two-fold:

-- The potential revenues for the arts from such sources could dwarf all other sources of current income. Certainly the companies which are the presenters on the tape cassettes would have to receive a substantial percent of the gross. In addition, the companies which filmed or taped the presentations probably would have imposed upon them some generalized levy which would be dedicated to the arts generally. The earning power from such a source as these VCRs could well revolutionize funding patterns for the arts overnight. Care, of course, must be taken that the revenues do not go exclusively to the top echelon arts institutions and therefore, do help the broad-based arts community and individual artists.

-- It is obvious that a whole new source of arts audiences will be created. For a VCR owner and purchaser or renter of an arts tape surely must be counted as part of the total arts audiences. In the aggregate, VCR activity could conservatively rise

> to at least one third the current numbers who attend live performances or exhibits and view arts presentations on television. This would more than offset the recent marginal declines in live arts attendance and viewers of the arts on television.
>
> It is very clear, that the VCR route is easily the most promising for immediate and spectacular expansion of the arts audience in America. And, as VCR ownership grows, the arts will grow with it, both financially and in terms of audiences. VCRs are a major boon to the arts.

Subscribers to Cable Television and the Arts

The number of cable television subscribers has now risen to 53% of all families or a total 47 million. These households account for 93 million adults in the total population. The number has risen from 47% back in 1984, and is sharply up from 19% in 1978.

> Observation:
>
> In some ways, the growth of cable TV has been disappointing over the past three or four years. While many urban areas have genuine problems of justifying the enormous cost of installing cable systems, there is some concern that cable may have a ceiling in its potential that is not the case with VCRs, for instance. It is possible that the proliferation of choice as offered by cable fare today is not viewed as that much more attractive than the combination of VHF TV plus VCR tapes.
>
> The number of cable subscribers who say they would "certainly" or "probably" view arts programs, if they were on cable or pay TV, is 73%, up two points from 1984, when 71% felt that way. The "certain to view" group comes to 15% or 7% of the adult population, a total of 14 million adults. Again, this represents yet another addition to the aggregated viewing audience that exists and will exist for the arts in the United States.
>
> The ownership of VCRs and subscriptions to cable run to predictably affluent patterns. For example, 62% of those with incomes of $50,000 and over subscribe to cable, while 77% of the same group own a VCR. However, only 49% of those who are college graduates have cable, while a much higher 66% own a VCR. By age, VCR ownership is heavily concentrated among those 30-49 years of age (71%) and those 18-29 (60%), compared with no more than 17% of

those 65 and over who own VCRs. By contrast, cable is subscribed to by 47% of the 65 and over group and only a slightly higher 55% of the 30-49 group. In other words, cable is more reflective of general demographics, while VCRs tend to parallel a younger, more affluent pattern.

In addition, there is a highly significant difference in the arts disposition of the VCR and cable markets. With the exception of heavy pop concert followers (60% subscribe to cable), dance lovers (58% subscribe to cable), and theater attenders (58% have cable), those who are heavy attenders of other disciplines of the arts are not above average subscribers to cable. By contrast, 61% of all heavy attenders of museums and 58% of classical concert attendees have a VCR, 64% of heavy pop concert-goers have a VCR, 65% of heavy attendees of the opera and musical theater own one, 66% of all theater-goers have a VCR, as do 67% of those who are heavy attenders of the dance. In short, VCR ownership and a major commitment to the arts go together. The same cannot be said for cable subscription and devotion to the arts. The two are moderately but not deeply related.

While cable television can increase the audience for the arts, there is little doubt that in the case of VCRs, the potential for the arts is enormous.

CHAPTER IV: THE ONGOING CRISIS OF THE ARTS IN EDUCATION

For at least a decade now, the arts have had to fight a rear-guard battle in the public school system to keep from becoming casualties of the budget cuts that have been made in education.

As far as the American people are concerned, all of the arts have a high priority for inclusion in the mainstream budgets of the education system:

-- A big 91-9% majority is convinced that it is important that children of school age "be exposed to theater, music, dance, exhibitions of paintings and sculpture, and similar cultural events." This percentage has not changed in the past four years.

-- However, by 55-38%, a clear majority held the firm view that school children where they live "have not had enough opportunities to hear music and go o plays" and other cultural experiences. This is a slight change from 1984, when a 52-41% majority shared the same view. But it is indicative of a growing impatience with the lack of a commitment to the arts in education. Those most upset about the lack of arts in the curriculum of the schools are rural residents, young people, residents of the East, VCR owners, blacks and Hispanics, those in the $35,000-$50,000 salary bracket, and heavy attenders of art museums and the theater.

-- By 86-6%, an overwhelming majority of the entire public nationwide shared the feeling that they would like to have their children be able to enjoy cultural opportunities that were not available to them. A substantial 61% felt that sentiment "very much," particularly among residents of the East and South, big city residents, those with a college education, women, blacks and Hispanics, those in the highest income brackets, and heavy attenders of all major arts disciplines.

-- Convincing majorities of both parents and non-parents believe that a whole roster of arts-related courses should be made part of the regular curriculum and should afford students full credit for taking them. In recent times, many arts courses have been finessed out of the curriculum by making them after-hours courses which will not count as credit. The majorities who favor arts courses being offered for full credit have almost all gone up higher than they were in 1984: writing stories or poems (84%); playing a musical instrument (81%); drawing, painting, or sculpture (78%); music appreciation (76%); voice or singing (75%); art appreciation (74%); art history (74%); photography or film-making (62%); acting (61%); ballet, modern dance, or movement (55%); art criticism (54%); and aesthetics (47%).

-- When asked if such arts courses should be paid for from the regular school budget or not, a big 75-20% majority said it should come out of the regular budget.

-- A 67-31% majority nationwide is also convinced that "in order to have well-rounded students turned out by the school system, it is just as important to have students learn as much as about the arts as they do English, foreign languages, math, science, and social studies." It is apparent that the arts has a standing in the same league with these other traditionally mainstream subjects.

-- The final, bulls-eye question laid the paying for an arts education right on the line: would people be willing to pay more in taxes to "make sure that children in school will be able to learn about the arts?" By a thumping 72-26%, a 3-1 majority is willing to pay more for that purpose.

Observation:

By any measure, there is a powerful mandate to make certain that the arts are viewed and treated in the public schools as part of the mainstream curriculum. Implicit is that without the arts in their life, students are not given a well-rounded curriculum. With them, students who come out of such a school system are richly enhanced. The arts are not seen as unrelated to producing superior young people who can think for themselves and have a frame of reference -- the mark of a creative work force that can successfully compete with any other nation on the face of the earth.

Before this year, the arts in education was a defensive battle. Now, it appears that the arts are something of a center piece, a cultural counterpart to the heavy emphasis that has been paid on young people becoming better trained in science, math, and technology.

Those who espouse the cause of full representation for the arts in the public school system would be well advised to press hard during this period for inclusion of the arts. The time never appeared to be riper in terms of the public mood -- among both parents and non-parents alike. When a big majority says it will pay extra taxes to support arts courses in education, then it is prima face evidence that the public is playing for keeps.

CHAPTER V: THE CARE AND CONSIDERATION FOR THE INDIVIDUAL ARTIST IN SOCIETY

Public Perceptions of Individual Artists

The individual artist has never been clearly defined in the United States. Not recognized under the tax laws, not subsidized by government and spasmodically by the private sector, trained in ad hoc fashion by facilities and institutions that have widely varying capabilities and philosophies, the individual artist in America has largely been what the artist has made of him or herself. While this might sound at first glance to be much in the initiative spirit of the country, it is not at all in keeping with the way other professionals are trained in law schools, business schools, medical schools, and other structured settings.

Traditional arts institutional leaders were long convinced that artists should work through and be filtered by arts institutions. If a visual artist had merit, then museums, dealers, and other institutions would recognize that talent and arrange for presentations. Similarly, performing arts institutions were expected to be the screening agents for talent. If an artist did not make it, many institutional traditionalists argued, then it was simply the system at work: the performing artist had his or her chance and merit had triumphed.

Still, gnawing doubts about the process remained. Little was known about the individual artist. Only the most sketchy national studies have been conducted to assess how artists live, work, and create in this country. Nor have studies ever been conducted to determine how individual artists are perceived. Other countries have much information about artists, have well-structured programs for the care and feeding and development of individual talent.

Recently, interest in individual artists increased when the American Council for the Arts set up a broad-based council to study the individual artist. That group was consulted before this study was undertaken.

Throughout history, of course, artists who make it have been royally celebrated. But the vast majority of working individual artists remain in obscurity, unknown, largely undocumented, occasionally recognized, occasionally helped with grants, but mostly they simply exist as part of an amorphous mass known as individual artists in the United States.

Now, in this study, Americans and the Arts V, a first reading has been taken on what the American people think of individual artists. A series of common positive and negative statements about artists was tested.

What emerges is a kind of mass portrait of the individual artist. People were asked to keep in mind a broad spectrum of artists, who by definition have acknowledged talent and some training to be actors, painters and sculptors, ballet and modern dancers, conductors and members of symphony orchestras and other musical groups, opera and other singers, playwrights, poets, novelists, composers, and other professional artists.

The positive statements about individual artists met with agreement by sizable majorities:

-- A 93-5% majority nationwide agreed with the view that individual professional artists "have to be deeply dedicated and determined people to survive as artists."

-- By 84-13%, another big majority agreed with the claim that individual artists "are highly important to the life of the country as the current and potential creators of the art and the culture that the nation needs to be a full and rich place to live."

-- By 83-12%, another big majority agrees that artists "are often overlooked for long periods of time, even though they have real creative talents."

-- By 81-16%, the public believed that "more than others, artists reflect what life is really like in a given time, so what artists do is an important part of the history of a community or country."

-- By 68-26%, another sizable majority went along with the claim that "in their work, artists capture a vision of the future that few others in other occupations achieve in their work."

-- By 66-25%, a majority also agreed with the view that individual artists "work very hard for very little money."

By the same token, all of the negative statements put before the cross-section met with majority rejection:

-- By 81-16%, an overwhelming majority rejected the charge that individuals "become artists because they don't want to settle down to a normal job like most other people have to do."

-- By 79-14%, another big majority did not go along with the view that most individual artists "don't know how to give an honest day's work for an honest day's pay."

-- By 65-25%, a clear majority also rejected the claim that artists "generally are not very disciplined people."

-- By a closer 51-33%, a majority did not adhere to the charge that individual artists "tend to be hard people to work with and get along with."

Observation:

The results of this series indicate a disposition in the country that is highly sympathetic, supportive, and understanding of individual artists. While acknowledged by a substantial minority to be somewhat temperamental,

> individual artists nonetheless are not thought to be undisciplined types, nor to be unfocused and lacking in roots or purpose, nor to be incapable, as some have claimed about them, of giving "an honest days work for an honest day's pay."
>
> To the contrary, sizable majorities are aware of the fact that most artists work long hours of concentrated effort for "very little money," and that they have long and lonely years upon years marked by little recognition and encouragement. The public seems to understand intuitively the tough struggles that seem to be the constant companion of most artists. By better than 18 to 1, most Americans therefore conclude that an individual artist in this country must be "dedicated and determined to survive as an artist."
>
> What is more, majorities of the people also acknowledge some of the important and unique contributions made by individual artists: that they reflect the life of the time they live in, thus providing a sensitive and insightful portrait of the the history of the community or the country; that artists capture in their work a vision of the future that is unique; and that they are indispensable as the creators of the culture and art that any nation needs to find its character and to fulfill its destiny.
>
> In the aggregate, individual artists in America in the late 1980s are viewed with high regard by the people themselves. Above all, they are widely believed to serve a creative function that is close to the heart of the spirit of the land -- a remarkable tribute.

Admiration and Financial Backing May Not Be the Same Thing at All

Given the high praise accorded individual artists by the American people, it might be expected that support for financial assistance for those artists would not be far behind. However, as previous Americans and the Arts studies have amply demonstrated, the concept of giving financial aid to individual artists is one that this country does not easily come by.

Back in 1975, when it was first asked about, solid majorities opposed the federal, state, or local governments giving financial assistance to individual artists. Only a meager 49-35% plurality thought it was right for corporations to help individual artists. Through the years, clear-cut majorities have steadfastly turned down the notion of governmental support, although the number advocating such grants to individual artists was growing slowly. However, backing for corporate giving to individual artists did take hold and had risen by 1984 to 63-31% who favored such private financial help.

In this latest study, the waters for rendering financial assistance to artists "to continue their artistic professions" was tested once again:

-- A narrow 51-46% majority still opposed the federal government helping individual artists financially. However, this is up 8 points since 1984, when a comparable 58-38% majority was opposed. And it is a far cry from 1975, when the division was 58-29% against giving such aid.

-- In the case of state government financial assistance, an identical 51-46% majority still opposed such help for individual artists. However, this is 7 points more in support of financial aid than the 57-39% opposition in 1984.

-- A slightly higher 53-45% majority opposed local government financial aid for individual artists. This is only a slight change from the 55-40% opposition voiced in 1984.

-- Backing for corporate financial assistance for artists has now risen to 69-28%, up 20 points since 1975 and an increase of 6 points since 1984.

-- For the first time, the survey asked about individual contributors helping individual artists financially. An overwhelming 89-9% majority supports that.

The final question asked in this section of the survey dealing with the individual artists informed the cross-section about the practices in other countries, such as Canada, France, the Netherlands, and Scandanavian countries. People were told that in those nations, funds were set up by the government and private donors to buy the works of developing artists, make grants to the artists, and to provide professional training facilities for artists. They were then asked if there should be similar programs in the U.S.:

-- By 65-31%, a sizable 2 to 1 majority opted to have this country set up comparable programs of financial assistance for the individual artist.

Observation:

Clearly, with the passage of the years, support for giving financial help to individual artists from government and the private sector has risen steadily. Slowly but surely, it is finally dawning on the consciousness of nearly one in every two Americans that artists are hard-put, that the casualties among individual artists are many, due in large part to inability to cope financially, that it is well nigh impossible for an artist to hold down a 35 or 40 hour job during the week and then to try to create in his or her spare time.

Yet, there is still a reluctance on the part of a slight majority to commit federal, state, or local governments to programs which will assist individual artists financially. Intuitively, most Americans felt such financial help should be mostly a private matter, sponsored by individuals and corporations.

Nonetheless, when informed that in other countries government programs actively provide for training and financial support for individual artists in the form of subsidies and markets for their works, a solid 2 to 1 majority then would like to see such programs adopted in the United States.

Combining these results, the way is open for a concerted effort in this country to seek massive financial backing for individual artists. The path to be taken, however, should be not exclusively a government program, but instead a joint private and governmental effort, probably initiated in the first instance by the private sector, but with government collaboration financially not far behind. It is not hard to predict that public response to such a joint effort would be highly positive. And, it could literally change the lot of individual artists by light years.

CHAPTER VI: WHAT THE ARTS MEAN TO PEOPLE

It's a Well-Kept Secret that People Enjoy the Arts

It is not hard to find big majorities of the American people who with considerable personal feeling are convinced of the important and even critical role of the arts in society:

-- An overwhelming 90-9% majority felt that "to see something performed live on stage is more meaningful and exciting than watching it on TV." A high 73% strongly felt this way.

-- An even larger 93-6% majority is convinced that "museums are an important resource for the whole community because they tell us so much about the art and history of different cultures or about science and our environment." A substantial 73% feel this way strongly.

-- By 93-6%, an overwhelming majority also felt that "things like museums and theater and music performances make a community a better place to live." A high 72% feel strongly this way.

-- By 90-8%, another big majority agreed that "some means should be found to present more performances of music, theater, and dance in all parts of the country so that all Americans have an opportunity to attend." Some 62% of the public felt intensely about this proposition.

Taken together, this is a powerful mandate for the arts, given in such lopsided terms that the arts ought to feel very much part of the mainstream of American thinking and life.

There is further evidence of this on a more personal basis, when people were asked what the arts "do for you":

-- By 74-23%, a solid majority said the arts "just gives you pure pleasure to experience or to participate in."

-- By 73-23%, another sizable majority is convinced the arts "are a positive experience in a troubled world."

-- By 71-26%, a majority also felt that the arts "give you an uplift from everyday experiences."

-- By 67-30%, a majority viewed that the arts as enabling you to "find a source of creative expression and experience that is rare." Feeling most strongly about this experience are big city residents, blacks, women, those in the Baby Boom generation, college graduates, and those in the $50,000 and over bracket.

-- Finally, when asked "if there were no arts available here in this community," a 71-28% majority said they would miss the arts. Those with a postgraduate education would miss the arts the most.

These results certainly add up to big majorities of the public who are not only supporters of the arts, but are personally deeply affected by them. There is ample evidence that the arts are touching the lives of most American on a daily basis.

However, when asked about how much "most people enjoy attending the arts," only 29% said they agree strongly with that statement. Another 44% somewhat agreed with it, adding up to a majority 73-24% who thought most people enjoy the arts.

When an identical question is asked that "most people enjoy attending sports events," a much higher 69% agreed with that statement strongly and another 22% agreed with it somewhat. That comes to a 91-8% majority who felt that most people enjoy attending a sports event.

Observation:

The key difference between the 69% who felt strongly that most people enjoy going to a sports event, while only 29%

felt the same about most people attending arts events spells out in many ways the problems facing the arts.

Facts from other surveys indicate that the hard-core of sports fans who attend events and follow them closely on television and in the media come to 18% of the adult public. By contrast, the hard core of those who attend serious arts events and follow the arts in the media comes to 39%, or double the number of ardent sports fans.

In turn, this suggests that the arts have left much of its light under a bushel. This creates problems in raising funds, in persuading communities that the arts need more facilities, that there is much room for expansion in the arts. By every measure, the arts have penetrated the life and lifestyles of most Americans. By the same token, only a minority are aware of that fact. That fact costs the arts dearly.

CHAPTER VII: FUNDING THE ARTS

How the Arts Are Perceived As Being Financed

Throughout the 1980s, the notion has grown popular in this country that the arts are either financed wholly from private sources or from earned money. Only small minorities thought that the government helps finance the arts. Specifically, 21% believed art museums receive funding from government, 6% that theater groups receive such funding, 6% for opera companies, 6% for symphony orchestras, and 5% that ballet or modern dance troupes are financed by government. By contrast, 36% felt that sports arenas and parks are financed by government, 41% that public tennis courts and golf courses are financed that way, 44% for historical museums, 42% for science museums, 36% for zoos, 33% for hospitals, 45% for natural history museums, and 68% for public libraries.

Instead, rising numbers think that either the private sector or box office revenues or dues are basically paying the freight for the arts. For example, here are the percentages who felt the major disciplines are raising their own money from earnings: dance groups, 31%, up from 30% in 1984; opera companies, 30%, up from 25% in 1984; theater groups, 29%, up from 27% in 1984; symphony orchestras, 28%, up from 24% in 1984; and art museums, 14%, up from 9% in 1984. By the same token, even larger numbers believed these institutions depend on private contributions: theater groups, 51%, up from 49% in 1984; opera companies, 47%, down from 48% in 1984; symphony orchestras 46%, down from 47% in 1984; dance companies, 46%, up from 45% in 1984; and art museums, 44%, the same as in 1984.

Clearly, for all of the institutions in the arts, the conventional wisdom is that they either earn their keep or cover their expenses from private contributions. This marks a distinct change from the 1970s and 1980s, when there was far more understanding that arts institutions were dependent on multiple sources, ranging from private individual and corporate giving, earned income, foundation contributions, and governmental financial assistance.

> Observation:
>
> A clear implication from these trends during the 1980s is that somehow arts organizations and institutions are making it from their own earnings and then supplementing them from private sector giving campaigns. It is not a big jump then to conclude that government support either is not needed at all or is of marginal use. Private giving increases when the government gives financial backing to the arts. Governmental arts councils have the effect of allowing private sector givers to find out what are respected and professional institutions to contribute to and what standards should be used to determine contributions to the arts.

A Mandate for Giving to the Arts

Since 1980, *Americans and the Arts* has been asking cross-sections of the American people how they feel about various kinds of private and public sector giving to the arts. There are some significant changes as the decade comes to a close from what it was the early 1980s:

-- Federal government financial assistance was supported by only a narrow 50-46% plurality back in 1980. By 1984, a higher 55-40% majority favored such assistance. Now, in this latest survey, a still higher 59-36% majority favored federal government financial assistance for the arts. In 7 years, the margin of public support for such federal funding of the arts has increased from a four point plurality to a 23 point majority.

-- In the case of state government funding of the arts, from 1980 to the present, support has risen from 60-37% in 1980 to a current 67-28%.

-- Municipal government financial assistance for the arts support has remained a constant 67% positive since 1984, while county government aid to the arts has risen marginally from 62-32% to 64-31%.

-- A higher 82-15% majority favored business and corporations giving financial help to the arts, up from a comparable 72-22% majority in 1980.

-- An 83-12% majority backed foundation giving to the arts, up from 79-14% in 1980.

-- The one area of decline in who should be giving financial aid to the arts is that of individual giving down from an 86-10% majority in 1984 to a current 79-17% majority.

> Observation:
>
> When the decade began, clear majorities felt that it was appropriate for individuals, state and local governments, business, and foundations all to give financial support to the arts. Only a plurality felt that way about federal assistance. While fewer people (59%) favored a federal role in financial assistance than is the case from other sources, it can be stated categorically that for each source of funding asked about, substantial and clear-cut majorities favor financial backing for the arts.
>
> The federal results are undoubtedly the most significant because this comeback in support for more federal funding has occurred during a decade when the pressures have been enormous to either cut or even to do away with federal financial aid to the arts. The battle to establish the continuing propriety of federal giving to the arts has been won. However, each year there will remain the unending battle over what the level of federal funding should be.

An Acid Test: How Much More Taxes Are People Willing to Pay to Finance the Arts?

In 1975, Americans and the Arts II turned up evidence for the first time that a bare 51-44% majority of the American people would be willing to have their federal taxes increased by $10 to finance the arts. By 1980, a 59-39% majority said they would be willing to pay $15 more each year in federal taxes to help finance the arts. By 1984, a narrow 53-45% majority said they would go along with a hike of $25 more in their federal taxes to help fund the arts.

Americans and the Arts V found an even larger 56-42% majority is willing to see their taxes increase by $25 annually in order to obtain federal funding for the arts. A big 70% would endure a $10 hike in their federal taxes for this purpose.

> Observation:
>
> There is little doubt that at a time when sizable majorities oppose tax increases for nearly any purpose, a solid majority will go along with a $15 or even $25 per capita increase in taxes to help fund the arts. This is the most powerful endorsement of the role the arts are perceived to play as an indispensable part of life in America.

Trends in Personal Giving to the Arts

This latest Americans and the Arts, trended questions regarding personal giving to the arts which has expanded appreciably since 1984. These questions shed light on the potential for individual contributions and the limits of such funding.

-- The number of adult Americans who report that they have contributed in the 12 month period before the survey was taken rose marginally from 27% in 1984 to a current 34%.

-- When asked what arts organizations or funds they gave to, an art museum led the list, cited by 23%, which is a drop of 2 points since 1984; this was followed by 21% who said they contributed to a theater company, up two points from 1984; followed by a symphony orchestra at 11%, down from 12%; dance company at 10%, up from 9%; then a united arts fund at 7%, up sharply from 2% in 1984, indicating real gains for this type of giving; then an opera company at 5%, up from 4%; a choral group, a consistant 3% and finally a handicraft organization at 1%, down from 3% in 1984.

-- When asked how much they had given, the median amount this year came to $61.60, a real increase per capita from the $48.50 given in 1984. This represents a 27% increase in the average gift given to the arts by individuals. The significant rise came in the larger gifts, with the number contributing $100 or more to the arts going up from 7% in 1984 to a current 29%.

Indeed, the number giving $500 or more has shot up from 2% to 7%. This indicates a willingness on the part of a substantial number to give significant sums to the arts, far beyond what might be viewed as token giving.

-- Despite these gains in individual giving to the arts, there is firm evidence that Americans, including those who do not yet contribute, are willing to give, but the arts have hidden their light under a bushel again when it comes to soliciting individual contributions. Fully 65% said they were asked to give to the arts less than other causes, while only a bare 3% are asked to give more often.

--What is more, 44% said they would contribute to the arts if they were asked more often. Obviously, the potential gains are significant.

-- For the first time, this survey probed for the most effective way to solicit individuals to give to the arts. Far and away the most effective, cited by a 66-33% majority is "a telephone call from someone you respect and know." This was followed by "an intimate gathering of a small group of friends who were also likely to give to the same campaign," thought to be persuasive to a 57-41% majority. All the other suggested approaches appealed to only a minority of the public: "a special mailing to you personally from a prominent person in the arts" (46% positive); "a big dinner with speakers and entertainment"(43%); "ads on television" (42%);"ads on radio" (36%); "ads in newspapers" (33%); and "an in-person call to you at home or where you work" (29%).

-- A big 68-27% majority would favor a matching grant arrangement at work, under which there employer agreed to contribute an amount equal to what they contribute to the arts. This is virtually unchanged from 1984.

Observation:

The potential for increased contributions from individuals is significantly higher than the level of giving today. There is little doubt that the arts can be far more aggressive in soliciting individuals, but the network for doing this must be an intimate gathering or telephone call approach. The amount given is rising and could rise even more. The upper end of the giving spectrum holds real promise of even more appreciable contributions.

All in all, individual giving holds out enormous promise, and, when supplemented by the clear mandate for increased federal funding, the promise for the arts -- for hard put throughout the 1980s -- is bright. But, it is only there for the taking if those in the arts press forward to take advantage of the opportunities that lie waiting.

Q.1a,1b

Table 1

WORK HOURS AND HOURS AVAILABLE FOR LEISURE PER WEEK

Q.: First, we would like to know approximately how many hours a week you spend at your job or occupation, and that includes keeping house or going to school as well as working for pay or profit. How many hours would you estimate you spend at work, housekeeping, or studies, including any travel time to and from the job or school?

Q.: And about how many hours each week do you estimate you have available to relax, watch TV, take part in sports or hobbies, go swimming or skiing, go to the movies, theater, concerts, or other forms of entertainment, get together with friends, and so forth?

	Median Number of Hours #
Work	
1987	46.8
1984	47.3
1980	46.9
1975	43.1
1973	40.6
Leisure	
1987	16.6
1984	18.1
1980	19.2
1975	24.3
1973	26.2

Q. 1b

Table 2

TREND IN LEISURE HOURS

Q: And about how many hours each week do you estimate you have available to relax, watch TV, take part in sports or hobbies, go swimming or skiing, go to the movies, theater, concerts, or other forms of entertainment, get together with friends, and so forth?

	Median Leisure Hours Available		
	1987	1984	Change
	#	#	#
Nationwide	16.6	18.1	-1.5
Region			
East	17.0	17.5	-.5
Midwest	15.9	18.7	-2.8
South	15.9	18.3	-2.4
West	18.0	18.0	-
Size of Place			
Cities	16.5	18.1	-1.6
Suburbs	17.1	18.5	-1.4
Towns/rural	15.9	17.7	-1.8
Age			
18-29	17.3	19.1	-1.8
30-49	14.6	16.0	-1.4
50-64	15.9	17.4	-1.5
65 and over	22.7	25.4	-2.7
Education			
High school or less	16.1	15.9	+.2
Some college	17.4	18.4	-1.0
College graduate	16.6	18.2	-1.6
Sex			
Men	19.0	20.3	-1.3
Women	14.0	15.6	-1.6
Cable TV			
Subscribe to Cable TV	17.3	18.7	-1.4
Do not subscribe	15.8	17.5	-1.7
VCR Ownership			
Own VCR	16.2	18.6	-2.4
Don't own VCR	17.2	17.6	-.4

(Continued)

Q. 1b

Table 2

TREND IN LEISURE HOURS
(Continued)

	Median Leisure Hours Available		
	1987	1984	Change
	#	#	#
Race			
White	17.0	18.8	-1.8
Black	15.0	12.2	+2.8
Hispanic	13.0	18.0	-5.0
Income			
$15,000 or less	17.2	17.7	-.5
$15,001-$25,000	16.2	18.0	-1.8
$25,001-$35,000	16.1	16.9	-.8
$35,001-$50,000	17.0	20.0	-3.0
$50,001 and over	16.7	18.5	-1.8
Attenders of:			
Art museums	17.5	17.8	-.3
Classical music concerts	18.0	16.9	+1.1
Pop music concerts	18.0	18.5	-.5
Dance performances	20.0	18.6	+1.4
Opera, musical theater performances	17.1	20.8	-3.7
Theater performances	17.0	19.3	-2.3
Avant Garde music concerts	20.4	xx	xx

---

x = Not asked.

Q.2a

Table 3

WHETHER A PARTICULAR ARTS FACILITY IS EASILY ACCESSIBLE FROM HOME

Q.: Is there a (READ EACH ITEM) that is easily accessible from your home, or not?

	1987			1984			1980			1975		
	Is	Is Not	Not Sure	Is	Is Not	Not Sure	Is	Is Not	Not Sure	Is	Is Not	Not Sure
	%	%	%	%	%	%	%	%	%	%	%	%
Public library	94	5	1	93	6	1	92	7	1	92	7	1
Movie theater	86	13	*	87	12	1	85	15	*	84	14	2
Public tennis court or golf course	85	13	2	84	14	2	86	13	1	79	15	6
Stadium or arena where sports events take place	71	28	1	71	28	1	70	29	1	71	24	5
Park or botanical garden	71	28	1	70	29	1	66	33	1	72	24	4
Theater where plays or musicals are performed	68	31	1	68	30	2	66	33	1	58	34	8
Community, neighborhood, or recreational center where people can learn various arts and crafts	62	31	7	67	28	5	63	30	7	54	34	12
Museum with painting and sculpture or with scientific or historical exhibits	61	37	2	60	37	3	57	41	2	49	42	9
Concert hall where musical concerts or operas are performed	58	39	3	59	38	3	53	46	1	47	45	8

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*Less than 0.5%.

Q.3

Table 4

ADEQUACY OF CURRENT PRESENTATIONS OF VARIOUS ARTS WHERE PEOPLE LIVE

Q.: Do you feel there should be more (READ EACH ITEM) presented in this area, or do you think enough are already being given?

	1987			1984			1980			1975		
	Need More	Enough	Not Sure	Need More	Enough	Not Sure	Need More	Enough	Not Sure	Need More	Enough	Not Sure
	%	%	%	%	%	%	%	%	%	%	%	%
Children's theater performances	60	28	12	59	26	15	61	25	14	50	26	24
Outdoor arts festivals	50	47	4	49	45	6	51	43	6	47	36	17
Exhibitions of paintings or sculpture	49	46	5	47	47	6	50	44	6	42	40	18
Plays, musicals, pantomimes, and other adult theater performances	46	50	4	45	51	4	47	47	6	44	40	16
Ballet or modern dance performances	44	47	9	43	46	11	44	44	12	35	40	25
Folk or ethnic dance performances	43	47	11	41	45	14	45	43	12	37	39	24
Classical music concerts or recitals	42	53	6	42	51	7	46	47	7	37	43	20
Popular music performances, such as rock, country, and other popular music presentations	37	61	2	34	62	4	37	59	4	42	46	12
Sports events	30	68	2	28	70	2	33	64	3	34	58	8

Q.4

Table 5

PARTICIPATION IN THE ARTS

Q.: Let me read you some activities that some people do at least every once in a while. Please tell me whether you yourself do each of these activities at least every once in a while, or not.

Personally Participate in:	1987 %	1984 %	1980 %	1975 %
Engage in photography	51	47	44	19
Do needlepoint, weaving, or other handwork	41	44	42	39
Play a musical instrument	30	31	30	18
Paint, draw, or engage in graphic arts such as etching	27	29	28	22
Write stories or poems	24	25	22	13
Dance ballet or modern dance	23	21	20	9
Sing in a choir or other choral group	22	22	21	11
Dance folk or ethnic dance	15	17	18	5
Make pottery or ceramics	14	17	18	8
Make sculpture or work with clay	8	9	10	5
Work with a local theater group	6	7	5	3

Q.4

Table 6

ARTS PARTICIPATION ANALYZED BY KEY GROUPS

Q.: Let me read you some activities that some people do at least every once in a while. Please tell me whether you yourself do each of these activities at least every once in a while, or not.

	Nation-wide	Sex		Race		
		Men	Women	White	Black	Hispanic
	%	%	%	%	%	%
Engage in photography	51	57	46	54	44	28
Do needlepoint, weaving, or other handwork	41	14	66	42	37	38
Play a musical instrument	30	30	30	30	29	24
Paint, draw, or engage in graphic arts such as etching	27	24	30	27	24	32
Write stories or poems	24	22	26	23	34	24
Dance ballet or modern dance	23	22	25	22	30	27
Sing in a choir or other choral group	22	17	26	18	46	26
Dance folk or ethnic dance	15	17	14	15	18	17
Make pottery or ceramics	14	8	19	14	9	13
Make sculpture or work with clay	8	6	9	7	7	13
Work with a local theater group	6	6	6	5	8	9

Q.4

Table 7

ARTS PARTICIPATION ANALYZED BY KEY GROUPS

Q.: Let me read you some activities that some people do at least every once in a while. Please tell me whether you yourself do each of these activities at least every once in a while, or not.

		Region				Size of Place			Age				Education			
	Nationwide %	East %	Midwest %	South %	West %	Cities %	Suburbs %	Town/ Rural %	18-29 Years %	30-49 Years %	50-64 Years %	65 and Over %	High School or Less %	Some College %	College Graduate %	Post Grad %
Engage in photography	51	53	51	46	58	50	53	48	57	58	46	30	27	62	65	68
Do needlepoint, weaving, or other handwork	41	41	46	42	35	38	42	45	37	44	42	45	45	43	36	41
Play a musical instrument	30	29	29	28	35	31	30	28	39	31	22	21	20	36	37	39
Paint, draw, or engage in graphic arts such as etching	27	26	27	23	34	29	28	23	39	29	20	8	20	31	26	31
Write stories or poems	24	24	23	22	29	28	24	19	36	24	13	17	18	31	21	33
Dance ballet or modern dance	23	26	23	22	22	25	24	20	35	21	15	17	17	27	18	22
Sing in a choir or other choral group	22	16	23	30	15	21	18	29	22	22	23	19	19	25	19	19
Dance folk or ethnic dance	15	16	17	16	13	16	15	16	12	17	19	13	15	19	11	14
Make pottery or ceramics	14	11	18	14	12	15	14	11	16	15	11	10	15	13	12	8
Make sculpture or work with clay	8	7	7	6	11	9	7	7	10	8	7	3	9	8	8	9
Work with a local theater group	6	5	5	6	7	6	6	4	7	5	6	4	6	6	6	8

Q.5

Table 8

MEDIAN ATTENDANCE AT THE MOVIES

Q.: Approximately how often did you go to the movies in the past 12 months?

	Median Times Attended %
Total	4.9
Age	
18-29	8.2
30-49	4.5
50-64	3.8
65 and over	2.7

Q.5,6a,7a,8c,8e,8g,9a,11a

Table 9

ATTENDANCE AT ARTS PRESENTATIONS IN PAST YEAR

Q.: Approximately how often did you go to the movies in the past twelve months?

Q.: Do you ever go to any live performances of plays, musical theater, pantomime, or other kinds of theater, or not?

Q.: Do you ever go to live popular music performances by popular singers, bands, rock groups, and the like, or not?

Q.: What about live performances of classical or symphonic music by orchestras, chamber groups, soloists, etc. — do you ever go to such classical music performances, or not?

Q.: What about live performances of opera or musical theater — do you ever go to live opera or musical theater performances, or not?

Q.: What about contemporary or avant-garde music — do you ever go to such live concerts, or not?

Q.: And what about dance performances — do you ever go to live performances of ballet or modern dance, or folk or ethnic dance, or not?

Q.: How many times, if any, did you visit art museums that exhibit paintings, drawings, sculpture, etc., during the past twelve months?

	1987			1984			1980			1975		
	Go	Don't Go	Not Sure	Go	Don't Go	Not Sure	Go	Don't Go	Not Sure	Go	Don't Go	Not Sure
	%	%	%	%	%	%	%	%	%	%	%	%
Movies	74	26	*	78	22	*	75	25	*	70	30	*
Live performances of plays, musical comedies, pantomime, other theater	65	35	*	67	32	1	65	34	1	53	46	1
Live popular music performances by popular singers, bands, rock groups	57	43	*	60	40	*	53	47	*	46	53	1
Visits to art museums that exhibit paintings, drawings, sculpture	55	45	*	58	42	*	60	40	*	56	43	1
Live performances of ballet or modern dance, folk or ethnic dance	34	66	1	34	65	1	25	75	*	23	76	1
Live performances of opera or musical theater	27	72	1	35	65	*	25	75	*	x	x	x
Live performances of classical or symphonic music by orchestras, chamber groups, soloists	31	68	*	34	66	*	26	74	*	25	74	1
Live contemporary or avant-garde music	19	80	1	x	x	x	x	x	x	x	x	x

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*Less than 0.5%.

x = Not asked.

Q.5,6b,7b,8d,8f,8h,9b,11a,14b

Table 10

MEDIAN ANNUAL ATTENDANCE AT ARTS PERFORMANCES

Q.: Approximately how often did you go to the movies in the past twelve months?

Q.: Approximately how many times did you go to live theater performances in the past twelve months, not counting any performances given by your children in connection with school or classes?

Q.: Approximately how many times did you go to live popular music performances in the past twelve months?

Q.: Approximately how many times did you go to live classical music performances in the past twelve months, not counting performances given by your children in connection with school or classes?

Q.: About how many times have you gone to a live concert of contemporary music in the past twelve months?

Q.: Approximately how many times did you go to live performances of opera or musical theater in the past twelve months, not counting performances given by your children in connection with school or classes?

Q.: Approximately how many times did you go to live performances of ballet or modern dance, or folk or ethnic dance, in the past twelve months, not counting performances given by your children in connection with school or classes?

Q.: How many times, if any, did you visit art museums that exhibit paintings, drawings, sculpture, etc., during the past twelve months?

Q.: Over the past twelve months, about how many movies or other video recordings have you rented to play on your VCR?

	1987	1984	1980	1975
	#	#	#	#
Movies	4.9	4.3	3.9	2.5
Theater	2.6	3.4	3.8	2.3
Popular music	2.3	3.0	3.3	2.1
Classical music	2.0	2.5	2.7	2.8
Contemporary avant-garde music	2.2	x	x	x
Ballet, modern dance, folk/ethnic dance	1.9	2.2	2.2	1.8
Art museums	1.8	1.4	1.6	0.9
Opera/musical theater	1.6	2.0	2.4	x
Average	2.4	2.7	2.8	2.2
VCR tapings of cultural events	20.5	5.8	x	x
Average with VCR	3.1	2.8	2.1	x
Average live, not film or video	2.4	2.7	2.0	x

---

x = Not asked.

Q.6a

Table 11

ATTENDANCE AT LIVE THEATER

Q.: Do you ever go to any live performances of plays, musical theater, pantomime, or other kinds of theater, or not?

	Go %	Never Go %	Not Sure %
Total Public	65	35	*
Education			
High school or less	52	47	1
Some college	72	28	*
College graduate	80	20	--
Post graduate	90	9	1
VCR Ownership			
Own VCR	71	28	1
Don't own	57	43	*
Race			
White	66	33	1
Black	58	42	--
Hispanic	57	41	2
Income			
$15,000 or less	46	54	--
$15,001-$25,000	65	35	--
$25,001-$35,000	71	28	1
$35,001-$50,000	78	22	*
$50,001 and over	84	15	1

Q.7a

Table 12

ATTENDANCE AT POPULAR MUSIC CONCERTS

Q.: Do you ever go to live popular music performances by popular singers, bands, rock groups, and the like, or not?

	Go %	Never Go %	Not Sure %
Total Public	57	43	*
Age			
18-29	79	21	*
30-49	63	37	*
50-64	40	60	*
65 and over	24	76	*

Q.8a

Table 13

FREQUENCY OF BUYING RECORDS OR TAPES OF CLASSICAL MUSIC

Q.: How often would you estimate you buy records or recordings of classical music -- do you buy classical music records or tapes frequently, every once in a while, only occasionally, or almost never?

	1987 %	1984 %	1980 %	1975 %
Frequently	7	6	7	6
Every once in a while	14	14	15	13
Only occasionally	23	23	23	18
Almost never	35	40	34	20
Never (vol.)	21	17	21	43
Not sure	*	*	*	*

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*Less than 0.5%.

Q.8b

Table 14

FREQUENCY OF LISTENING TO CLASSICAL MUSIC ON RECORDS, TAPES, OR RADIO

Q.: And how often do you listen to classical music, either on recordings or on the radio -- do you listen to classical music frequently, every once in a while, only occasionally, or almost never?

	1987 %	1984 %	1980 %	1975 %
Frequently	22	22	24	20
Every once in a while	22	20	22	17
Only occasionally	24	29	25	19
Almost never	20	19	20	17
Never (vol.)	11	9	9	27
Not sure	*	1	*	*

---

*Less than 0.5%.

Q.8c

Table 15

ATTENDANCE AT LIVE CLASSICAL MUSIC CONCERTS

What about live performances of classical or symphonic music by orchestras, chamber groups, soloists, etc. -- do you ever go to such classical music performances, or not?

	Go %	Never Go %	Not Sure %
Total Public	31	68	1
Education			
High school or less	20	80	*
Some college	33	67	*
College graduate	48	52	--
Post graduate	66	33	1
Income			
$15,000 or less	19	80	1
$15,001-$25,000	28	72	--
$25,001-$35,000	32	68	*
$35,001-$50,000	37	63	--
$50,001 and over	53	46	1

Q.8m

Table 16

ATTENDANCE AT LIVE OPERA OR MUSICAL THEATER

What about live performances of opera or musical theater -- do you ever go to live opera or musical performances, or not?

	Go	Never Go	Not Sure
	%	%	%
Total Public	27	72	1
Education			
High school or less	15	84	1
Some college	30	69	1
College graduate	41	59	—
Post graduate	63	37	*
Income			
$15,000 or less	10	90	*
$15,001-$25,000	25	75	*
$25,001-$35,000	30	70	--
$35,001-$50,000	36	64	--
$50,001 and over	49	49	2

Q.8g

Table 17

ATTENDANCE AT CONTEMPORARY AVANT-GARDE MUSIC CONCERTS

Q.: What about contemporary or avant-garde music -- do you ever go to such live concerts, or not?

	Go %	Never Go %	Not Sure %
Total Public	19	80	1
Age			
18-29	23	76	1
30-49	24	75	1
50-64	13	85	2
65 and over	9	91	*
Education			
High school or less	12	86	2
Some college	23	76	1
College graduate	26	73	1
Post graduate	34	64	2
Income			
$15,000 or less	14	84	2
$15,001-$25,000	16	84	*
$25,001-$35,000	21	79	*
$35,001-$50,000	26	74	*
$50,001 and over	28	69	3
Race			
White	19	81	*
Black	27	72	1
Hispanic	16	83	1

Q.10

Table 18

REASONS WHY PEOPLE DO NOT GO OUT MORE OFTEN TO PERFORMANCES OF THINGS LIKE MUSIC, THEATER, AND DANCE

Q.: I would like to read you some reasons people have given us why they do not go out more often to performances of things such as music, theater, and dance. For each, would you tell me whether it is a major reason you don't go out more often to live performances, is it a minor reason, or is it not a reason at all for your not going out more often to live performances?

	1987				1984				1980				1975			
	Major %	Minor %	Not a Reason %	Not Sure %	Major %	Minor %	Not a Reason %	Not Sure %	Major %	Minor %	Not a Reason %	Not Sure %	Major %	Minor %	Not a Reason %	Not Sure %
I don't have enough time to do it	33	26	40	1	x	x	x	x	x	x	x	x	x	x	x	x
Not very many performances are given in this area	32	25	42	1	32	24	42	2	35	23	40	2	32	19	48	1
Ticket prices are too high	29	31	37	2	33	31	35	1	33	31	34	2	33	27	39	1
It is too difficult to get from here to places where performances are given	28	26	45	1	26	29	44	1	29	29	42	*	29	22	48	1
It is so difficult to find a parking space	23	27	49	1	24	28	46	2	25	29	45	1	16	23	58	3
The costs of hiring a babysitter, eating out, etc. are more than I can afford	19	22	59	1	17	24	58	1	21	23	55	1	16	13	70	1
It is difficult to get information on what performances are being given	17	29	53	1	17	29	53	1	20	28	51	1	10	16	71	3
Going out at night is a real worry	16	20	64	1	18	20	61	1	20	20	59	1	x	x	x	x
Tickets are usually too difficult to obtain	16	30	53	1	15	30	53	2	15	29	54	2	8	17	70	5

(Continued)

Q.10

Table 18 (Continued)

REASONS WHY PEOPLE DO NOT GO OUT MORE OFTEN TO PERFORMANCES OF THINGS LIKE MUSIC, THEATER, AND DANCE

	1987				1984				1980				1975			
	Major %	Minor %	Not a Reason %	Not Sure %	Major %	Minor %	Not a Reason %	Not Sure %	Major %	Minor %	Not a Reason %	Not Sure %	Major %	Minor %	Not a Reason %	Not Sure %
The quality of performances given in this area are not usually worth the time, trouble, or money	12	24	62	2	10	26	60	4	14	25	58	3	10	14	68	8
Performances are usually given in neighborhoods or areas I prefer not to visit	10	23	66	1	10	25	64	1	11	25	63	1	8	12	78	2
I don't get enough uplift when I attend an arts performance	9	22	67	2	x	x	x	x	x	x	x	x	x	x	x	x
I feel out of place in the theaters and concert halls where performances are given	6	19	74	1	7	19	73	1	7	20	72	1	5	9	85	1

---

*Less than 0.5%.
x = Not asked.

Q.11a

Table 19

ATTENDANCE AT ART MUSEUMS

Q.: How many times, if any, did you visit art museums that exhibit paintings, drawings, sculpture, etc., during the past 12 months?

	Go %	Do Not Go %	Not Sure %
Total Public	55	45	*
Education			
High school or less	43	57	*
Some college	63	37	*
College graduate	70	30	*
Post graduate	76	24	*
Income			
$15,000 or less	39	61	*
$15,001-$25,000	57	43	*
$25,001-$35,000	59	41	*
$35,001-$50,000	61	39	*
$50,001 and over	73	27	*

C.116

Table 20

REASONS WHY PEOPLE DO NOT GO TO MUSEUMS MORE OFTEN

Q.: I would like to read you some reasons people have given us why they do not go to museums more often. For each, would you tell me whether it is a major reason why you do not go to museums more often, a minor reason, or not a reason at all?

	1987				1984				1980				1975			
	Major %	Minor %	Not a Reason %	Not Sure %	Major %	Minor %	Not a Reason %	Not Sure %	Major %	Minor %	Not a Reason %	Not Sure %	Major %	Minor %	Not a Reason %	Not Sure %
There are not enough museum exhibitions in this area	36	24	39	1	34	23	40	3	35	25	38	2	27	18	52	4
I don't have enough time to do it	32	30	38	*	x	x	x	x	x	x	x	x	x	x	x	x
It is too difficult to get from here to museums	25	25	49	*	22	25	51	2	27	27	45	1	25	24	50	1
There is always pretty much the same thing shown, so there is no need to go very often	24	30	44	2	24	29	44	3	23	30	43	4	18	20	56	6
It is so difficult to find a parking space	18	26	54	2	17	26	54	3	19	28	52	1	9	20	68	3
It is difficult to get information on what exhibitions and activities are going on in museums	17	29	54	1	17	29	52	2	19	31	49	1	11	19	66	4
The quality of exhibitions at museums in this area is not good enough to make going to them worthwhile	13	27	57	2	12	27	57	4	13	28	56	3	10	17	68	5
I don't get enough uplift when I visit a museum	9	18	82	1	x	x	x	x	x	x	x	x	x	x	x	x
Exhibitions are usually presented in neighborhoods or areas I prefer not to visit	8	22	69	1	7	21	69	3	8	26	64	2	5	10	83	3
It is too expensive to go to museums	7	21	69	2	7	21	70	2	10	24	64	2	x	x	x	x
I don't feel comfortable going to museums	4	19	76	1	5	20	74	1	5	21	73	1	3	6	87	2

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x = Not asked.

Q.12a

Table 21

WHAT PEOPLE GET OUT OF THE ARTS

Q.: Different people get different things out of the arts. As far as you are concerned, do you ever find the arts (READ EACH ITEM), or not?

	1987			1984		
	Do %	Don't %	Not Sure %	Do %	Don't %	Not Sure %
Just give you pure pleasure to experience or participate in	74	23	3	75	22	3
Are a positive experience in a troubled world	73	23	4	71	24	5
Give you an uplift from everyday experiences	71	26	2	73	24	3
Allow you to find a source of creative expression and experience that is rare	67	30	4	65	30	5

Q.12b

Table 22

HOW FEEL IF NO ARTS WERE AVAILABLE IN HOME COMMUNITY

Q.: If there were no arts available here in this community, would you personally miss them very much, only somewhat, or hardly at all?

	1987 %	1984 %
Would miss very much	31	31
Miss only somewhat	40	41
Miss hardly at all	28	27
Not sure	1	1

Q.13a

Table 23

TREND IN VIEWING OF THE ARTS ON TELEVISION

Q.: Now let me ask you about the arts on television. During the past 3 months, about how many programs have you watched on TV in which (READ EACH ITEM) (has/have) been featured?

	Viewed on TV In Past 12 Months		
	1987 %	1984 %	Change %
Top movies, such as those that might be nominated for an Academy Award	75	79	-4
Musical comedy	62	61	+1
A music concert by a leading pop or rock music group	54	59	-5
Ballet or modern dance	45	42	+3
A play, such as you would see in the theater	44	57	-13
A symphony orchestra concert	40	36	+4
A concert by an opera star	22	29	-7
An opera	20	23	-3

Q.13b

Table 24

ARTS PROGRAMS WOULD LIKE TO SEE MORE ON TV

Q.: Now, out of that list of types of arts programs, which one or two would you like to see more of on television?

		By Age				By Education			
	Total Public	18-29	30-49	50-64	65 and over	High school or less	Some College	Coll-ege Grad	Post Grad
	%	%	%	%	%	%	%	%	%
Top movies, as might be nominated for Academy Award	40	44	44	36	29	40	42	39	44
Musical comedy	27	23	26	32	32	28	28	28	20
Pop music concert	22	38	22	12	6	26	21	20	11
A play, such as you would see in a theater	17	15	20	15	18	11	19	26	29
Ballet or modern dance	13	14	12	12	12	10	15	13	19
Symphony concert	12	7	13	16	14	8	12	18	24
An opera	5	3	4	8	6	3	5	7	11
Concert by opera star	2	*	2	4	3	1	3	2	3
None	7	4	6	8	13	9	5	4	5
Not sure	4	3	3	4	7	6	3	3	--

Q.13c

Table 25

TREND ON LIKELIHOOD TO VIEW MORE ARTS PROGRAMS ON TV
(Base: Those who would subscribe to cable or pay TV)

Q.: If more programs on the arts were on TV, would you certainly view such arts programs, probably view them, probably not view them, or certainly not view them?

	1987 %	1984 %
Certainly view them	14	17
Probably view them	59	54
Probably not view them	23	24
Certainly not view them	3	5
Not sure	1	*

Q. 13e

Table 26

WHERE MORE ARTS AND CULTURAL PROGRAMMING ON TV

Q.: Do you think there is more arts and cultural programming on commercial TV channels, on cable channels, or on public broadcasting?

	Total Public %
On commercial TV	4
On cable channels	30
On public broadcasting	57
Not sure	9

Q.14a

Table 27

TREND IN VCR OWNERSHIP

Q.: Do you own a video cassette recorder, or VCR, a machine which allows you to record television programs and allows you to play movies and other recordings on it, or not?

	1987 %	1984 %
Total Public	55	17
Region		
East	59	19
Midwest	54	10
South	50	17
West	57	23
Size of Place		
Cities	53	18
Suburbs	58	19
Town/rural	50	12
Age		
18-29	60	20
30-49	71	21
50-64	48	10
65 and over	17	9
Education		
High school or less	47	12
Some college	61	17
College graduate	66	25
Post graduate	62	26
Sex		
Men	59	21
Women	50	14
Race		
White	54	17
Black	51	16
Hispanic	65	17
Income		
$15,000 or less	29	7
$15,001-$25,000	54	15
$25,001-$35,000	67	14
$35,001-$50,000	73	27
$50,001 and over	77	41
Heavy Attenders of		
Art museums	61	25
Classical music performances	58	22
Popular music performances	64	21
Dance performers	67	28
Opera and musical theater performances	65	26
Theater performances	66	24
Avant-garde music	48	x

---

x = Not asked.

Q 14b, 14c

Table 28

RENTAL AND PURCHASE OF VIDEO CASSETTES
(Base: VCR Owners)

Q.: Over the past 12 months, about how many movies or other video recordings have you rented to play on your VCR?

Q.: Over that same period of time, how many video cassettes have you bought?

	1987 %	1984 %
Median Number Cassettes Rented	20.5	*
Median Number Cassettes Bought	4.1	*
Median Cassettes Rented or Bought	22.6	5.8

*Not asked separately about rented and bought

Q.14d

Table 29

HOW MUCH USE OF VCRs IS REPLACING VIEWING TV
(Base: VCR Owners)

Q.: Do you find that you are increasingly watching a movie or some other performance on a video cassette instead of watching regularly scheduled programs on TV, or hasn't this happened to you?

	Increasingly Use VCR Tapes %	Haven't Done %	Not Sure %
Total Public	44	55	1
Age			
18-29	53	46	1
30-49	48	52	*
50-64	24	74	2
65 and over	15	85	--
Education			
High school or less	43	56	1
Some college	44	55	1
College graduate	45	54	1
Post graduate	44	55	1
Race			
White	43	56	1
Black	51	48	1
Hispanic	44	56	--
Cable TV			
Subscribe to cable TV	39	60	1
Do not subscribe to cable	51	48	1

Q.14e

Table 30

LIKELY RENTAL OR PURCHASE OF VIDEO CASSETTES OF MAJOR ARTS PRESENTATIONS
(Base: VCR Owners)

Q.: Now, if there were first rate video cassettes of (READ LIST), would you be certain to rent or buy them, probably rent or buy them, or probably not rent or buy them?

	Certain Rent/Buy %	Probably Rent/Buy %	Probably Not %	Not Sure %
New hit plays on Broadway and in London	17	46	36	1
Performances of hit musical comedies and musical theater shows	16	61	23	*
The best pop concerts just after they have taken place	15	43	41	1
Recent performances of top symphony orchestras and top performing artists	8	37	54	1
Performances by top ballet and modern dance companies in the world	7	32	60	1
Important current art exhibits	7	31	61	1
Top opera performances, such as from La Scala	4	19	77	*

Q.15a

Table 31

IMPORTANCE OF EXPOSURE OF SCHOOL-AGE CHILDREN TO THEATER, MUSIC, DANCE, ETC.

Q.: Now I'd like to talk about children of school age. Thinking about children who are in school, how important would you say it is for children of that age to be exposed to theater, music, dance, exhibitions of paintings and sculpture, and similar cultural events -- would you say it is very important, somewhat important, of minor importance, or not at all important?

	1987 %	1984 %	1980 %	1975 %
Important	91	91	93	91
Not important	9	7	7	7
Not sure	*	2	*	2

---

*Less than 0.5%.

Note: "Important" = "very important" plus "somewhat important."
"Not important" = "of minor importance" plus "not at all important."

Q.15b

Table 32

ADEQUACY OF OPPORTUNITIES FOR SCHOOL CHILDREN IN HOME AREA TO HEAR MUSIC, GO TO PLAYS

Q.: From what you know or have heard, would you say that school children in this area have enough opportunities to hear music and go to plays and things such as that, or not?

	Have Enough Opportunities	Not Enough Opportunities	Not Sure
	%	%	%
Total Public	38	55	7
Region			
East	35	58	7
Midwest	41	55	4
South	40	54	6
West	36	53	11
Size of Place			
Cities	38	54	8
Suburbs	43	50	7
Town/rural	30	65	5
Age			
18-29	33	63	4
30-49	38	57	5
50-64	40	54	6
65 and over	48	36	16
Sex			
Men	41	53	6
Women	36	54	10
Race			
White	40	53	7
Black	35	60	5
Hispanic	28	68	4

Q.15c

Table 33

HOW MUCH WANT CHILDREN TO HAVE CULTURAL OPPORTUNITIES PARENTS NEVER HAD

Q.: How much do you feel that you would like your children to be able to enjoy cultural opportunities that were not available to you -- very much, somewhat, not very much, or not at all?

	Total	Sex		Race		
	Public	Men	Women	White	Black	Hispanic
	%	%	%	%	%	%
Very much	61	57	64	58	75	69
Somewhat	25	29	22	28	13	16
Not very much	4	4	3	4	1	7
Not at all	2	2	2	2	4	1
Not sure	2	2	3	2	1	4
No children	6	6	6	6	6	3

Q.15d

Table 34

ATTITUDES TOWARD OFFERING CLASSES IN THE ARTS IN PUBLIC SCHOOLS: TEACH FOR CREDIT; OFFER, BUT NOT FOR CREDIT; SHOULD NOT BE OFFERED AT ALL

Q.: Some people think that classes in the arts for children should be taught in public schools, just like math or science or English. Other people think that classes like those should be given, but only after school or as a noncredit activity. And still others don't think they should be given at all. In your opinion, should the public schools in this area teach courses in (READ EACH ITEM) for credit, should be an after-school or non-credit course, or should it not be offered at all?

	Teach for Credit			Non-credit			Not at All			Not Sure		
	1987	1984	1980	1987	1984	1980	1987	1984	1980	1987	1984	1980
	%	%	%	%	%	%	%	%	%	%	%	%
Writing stories or poems	84	83	79	13	13	17	2	2	3	1	2	1
Playing a musical instrument	81	80	78	16	18	19	1	1	2	1	1	1
Drawing, painting, or sculpture	78	78	75	19	18	22	2	2	2	1	2	1
Voice or singing	75	74	75	21	23	22	2	2	2	1	1	1
Music appreciation	76	75	75	19	21	20	2	2	3	2	2	2
Art appreciation	74	69	72	21	26	23	3	3	3	2	2	2
Art history	74	x	x	20	x	x	3	x	x	3	x	x
Photography or filmmaking	62	58	61	31	35	31	6	6	6	2	1	2
Acting	61	60	59	33	33	32	4	5	7	1	2	2
Ballet, modern dance, or movement	55	53	55	37	39	34	7	5	9	2	3	2
Art criticism	54	x	x	33	x	x	9	x	x	4	x	x
Aesthetics	47	x	x	32	x	x	9	x	x	12	x	x

---

x = Not asked.

Q.15e

Table 35

WHETHER ARTS COURSES IN PUBLIC SCHOOLS SHOULD BE PAID FOR BY THE SCHOOL SYSTEM AS PART OF THE REGULAR SCHOOL BUDGET

Q.: Do you think that arts courses such as the ones we have just discussed -- whether offered fc credit or not for credit -- should be paid for by the school system as part of the regular school budget, or should the cost of such courses not come from the regular school budget?

	1987 %	1984 %	1980 %	1975 %
Paid for from regular school budget	75	74	75	79
Not paid from regular school budget	20	21	20	12
Should not be offered at all (vol.)	*	*	*	1
Not sure	5	5	5	8

---

*Less than 0.5%.

Q.15f

Table 36

IMPORTANCE OF LEARNING ARTS COMPARED WITH MATH, SCIENCE, ENGLISH, FOREIGN LANGUAGES, SOCIAL STUDIES

Q.: Do you think that in order to have well-rounded students turned out by the school system, it is just as important to have students learn as much about the arts as they do English, foreign languages, math, sciences, and social studies, or don't you feel that way?

	Arts Just As Important %	Don't Feel That Way %	Not Sure %
Total Public	67	31	2
Age			
18-29	70	29	1
30-49	69	29	2
50-64	67	32	1
65 and over	58	40	2

Q.15h

Table 37

WILLINGNESS TO PAY HIGHER TAXES TO MAKE SURE CHILDREN LEARN ABOUT THE ARTS

Q.: Are you willing to pay more in taxes to make sure that children in school will be able to learn about the arts, or not?

	Total Public %
Willingness to pay more	72
Not willing to pay more	26
Not sure	2

Q.17

Table 38

WHETHER VARIOUS ARTS AND NONARTS ORGANIZATIONS ARE BELIEVED TO BE GENERALLY SELF-SUPPORTING OR DEPEND ON CONTRIBUTIONS AND SUPPORT

Q.: Now I'm going to read you some different places and organizations and I would like you to tell me whether you think they generally get enough money from fees, admissions, sales, dues, etc., to be self-supporting, or must they generally rely on contributions from individuals and businesses or support from government sources. From what you know or have heard, are (READ EACH ITEM) generally self-supporting on money earned, or do they usually have to depend on private contributions, or do they usually have to depend on government support?

	Self-Supporting			Depend on Private Contributions			Depend on Government Support			All/Both (Vol.)			Not Sure		
	1987 %	1984 %	1980 %	1987 %	1984 %	1980 %	1987 %	1984 %	1980 %	1987 %	1984 %	1980 %	1987 %	1984 %	1980 %
Arts Organizations															
Ballet or modern dance troupes	31	30	34	46	45	38	5	5	6	10	10	11	7	10	11
Opera companies	30	25	31	47	48	39	6	4	6	9	10	10	9	13	14
Theater groups	29	27	34	51	49	42	6	6	5	9	10	10	6	8	9
Symphony orchestras	28	24	29	46	47	41	6	7	8	12	11	11	8	11	11
Art museums	14	9	13	44	44	37	21	20	24	13	16	15	7	11	11
Nonarts Organizations															
Sports arenas and parks	35	x	x	14	x	x	26	x	x	10	x	x	5	x	x
Hospitals	32	27	27	14	13	15	33	36	33	15	18	20	6	6	5
Public tennis courts and golf courses	28	27	24	19	20	17	41	40	45	7	7	7	5	6	6
Zoos	19	13	15	26	26	21	36	36	40	14	17	15	5	8	9
Science museums	10	9	11	27	24	22	42	41	44	14	17	13	7	9	10
Natural history museums	9	8	10	26	26	22	45	42	43	13	14	14	7	10	10
Historical museums	9	8	10	26	26	23	45	42	44	13	15	14	7	9	9
Public libraries	7	9	13	11	14	13	68	63	63	9	11	9	5	6	7

---

x = Not asked.

Q.18

Table 39

WHETHER GOVERNMENT, BUSINESS, FOUNDATIONS, OR INDIVIDUALS SHOULD PROVIDE ASSISTANCE TO ARTS ORGANIZATIONS

Q.: If arts organizations -- such as art museums, dance, opera, and theater groups, and symphony orchestras -- need financial assistance to operate, do you feel that (READ EACH ITEM) should provide assistance, or not?

	Should Provide			Should Not Provide			Not Sure		
	1987	1984	1980	1987	1984	1980	1987	1984	1980
	%	%	%	%	%	%	%	%	%
Foundations	83	81	79	12	13	14	5	6	7
Business and corporations	82	77	72	15	18	22	3	5	6
The federal government	59	55	50	36	40	46	5	5	4
State government	67	64	60	28	31	37	5	5	3
Municipal and county government	66	67	64	30	27	31	4	6	5
Individuals	79	86	84	17	10	12	4	4	4

Municipal and county governments were combined in 1987 in order to compare with previous years

Q.19a

Table 40

PROFILE OF INDIVIDUAL ARTISTS IN AMERICA

Q.: Now I want to ask you about individual professional artists. These are people who have demonstrated some real talent and have had professional training to be actors, painters and sculptors, ballet and modern dancers, conductors and members of symphony orchestras and other musical groups, opera and other singers, playwrights, poets, novelists, composers, and other professional artists' jobs. Do you feel that such individual professional artists (READ EACH ITEM) or not?

	Feel %	Don't Feel %	Not Sure %
Positive			
Have to be deeply dedicated and determined people to survive as artists	93	5	2
Are highly important to the life of the country as the current and potential creators of the art and culture that the nation needs to be a full and rich place to live	84	13	3
Are often overlooked for long periods of time, even though they have real creative talents	83	12	5
More than others, artists reflect what life is really like in a given time, so what artists do is an important part of the history of a community or country	81	16	3
In their work, artists capture a vision of the future that few others in other occupations achieve in their work	68	26	6
Work very hard for very little money	66	25	9
Negative			
Tend to be hard people to work with and get along with	33	51	16
Generally are not very disciplined people	25	65	10
Become artists because they don't want to settle down to a normal job like most other people have to	16	81	3
Don't know how to give an honest day's work for an honest day's pay	14	79	7

Q.19b

Table 41

TREND ON VARIOUS INSTITUTIONS GIVING FINANCIAL SUPPORT TO INDIVIDUAL ARTISTS

Q.: Do you think that (READ EACH ITEM) should help individual professional artists, such as I have described, if they need financial assistance to continue their artistic professions, or not?

	1987			1984		
	Should Help %	Should Not %	Not Sure %	Should Help %	Should Not %	Not Sure %
Individual contributors	89	9	2	x	x	x
Business and corporations	69	28	3	63	31	6
Federal government	46	51	3	38	58	4
State government	46	51	3	39	57	4
Local government	45	53	2	40	55	5

---

x = Not asked.

Q.19b

Table 42

PEOPLE WHO BELIEVE INDIVIDUAL PROFESSIONAL ARTISTS SHOULD RECEIVE FINANCIAL ASSISTANCE FROM GOVERNMENTS OR BUSINESSES IF NEEDED TO CONTINUE ARTISTIC PROFESSIONS

Q.: Do you think that the federal government should help individual professional artists -- such as musicians, painters, dancers, actors, etc. -- if they need financial assistance to continue their artistic professions, or not?

Q.: And the state government -- should it help individual professional artists if they need financial assistance to continue their artistic professions, or not?

Q.: What about the local municipal or county government -- should it help individual professional artists if they need financial assistance to continue their artistic professions, or not?

Q.: And businesses and corporations -- do you think businesses and corporations should provide financial assistance to individual professional artists if they need financial assistance to continue their artistic professions, or not?

	Should Help %	Should Not Help %	Not Sure %
Federal Government			
1987	46	51	3
1984	38	58	4
1980	35	61	4
1975	29	58	13
State Government			
1987	46	51	3
1984	39	57	4
1980	37	59	4
1975	31	56	13
Local Government			
1987	45	53	2
1984	40	55	5
1980	37	59	4
1975	31	55	14
Business/Corporations			
1987	69	28	3
1984	63	31	6
1980	57	37	6
1975	49	35	16

Q.19c

Table 43

PROGRAMS OF GOVERNMENT AND PRIVATE HELP FOR INDIVIDUAL ARTISTS AS EXIST ABROAD

Q.: Other countries in the western world, such as Canada, France, the Netherlands, Scandanavian countries, and others all have programs to help individual artists develop. Their governments and private contributors set up special funds that sometimes buy the works of developing artists, sometimes give artists direct grants of money, and sometimes set up professional training facilities for artists. In the U.S. almost no such facilities or programs exist. Do you think there should be such programs for individual artists in this country or not?

	Total Public %
Should have such programs in U.S.	65
Should not have such programs	31
Not sure	4

Q.19d

Table 44

WILLINGNESS TO PAY EXTRA AMOUNTS IN TAXES IF MONEY WOULD BE USED TO SUPPORT ARTS AND CULTURAL ACTIVITIES AND FACILITIES

Q.: The federal government now pays out over $900 per capita for defense, $140 for education, and no more than 75 cents per capita for the arts. Would you be willing to pay $25 more in taxes per year for the arts, or would you not be willing to do that?

Q.: How about a rise of $15 -- would you be willing to pay $15 more in taxes per year for the arts, or would you not be willing to do that?

Q.: How about a rise of $10 -- would you be willing to pay $10 more in taxes per year for the arts, or would you not be willing to do that?

Q.: How about a rise of $5 -- would you be willing to pay $5 more in taxes per year for the arts, or would you not be willing to do that?

	1987 %	1984 %	1980 %	1975 %
$25 More				
Willing	56	53	51	41
Not willing	42	45	45	53
Not sure	3	2	4	6
$15 More				
Willing	62	61	59	46
Not willing	36	38	39	50
Not sure	2	1	2	4
$10 More				
Willing	70	66	65	51
Not willing	28	32	33	44
Not sure	2	2	2	5
$5 More				
Willing	75	72	70	58
Not willing	23	26	28	37
Not sure	2	2	2	5

Q.19e

Table 45

ATTITUDES TOWARD AN INCENTIVE PLAN TO STIMULATE PRIVATE GIVING TO THE ARTS, UNDER WHICH FOR EVERY $3 AN ARTS ORGANIZATION OR INSTITUTION RAISES FROM PRIVATE SOURCES, GOVERNMENT WOULD CONTRIBUTE $1

Q.: Do you favor or oppose an incentive plan to stimulate private giving to the arts, under which for every $3 that an arts organization or institution raises from private sources, government would contribute $1?

	1987 %	1984 %	1980 %
Favor	69	62	59
Oppose	28	33	36
Not sure	4	5	5

Q.20a,20c

Table 46

TREND PATTERN OF INDIVIDUAL GIVING TO THE ARTS

Q.: In the past twelve months, have you personally or your immediate family contributed any money to an arts organization or an arts fund, or not?

Q.: About how much in total would you estimate you personally or your immediate family contributed to arts organizations or arts funds in the past twelve months?

	1987			1984		
	Given %	Not Given %	Median Amount $	Given %	Not Given %	Median Amount $
Total Public	34	66	$61.60	27	73	$48.50
Region						
East	37	63	$56.50	31	69	$48.70
Midwest	30	70	48.60	24	76	43.90
South	33	67	57.80	22	78	45.50
West	37	63	83.50	30	70	66.30
Size of Place						
Cities	39	61	66.00	30	70	50.90
Suburbs	36	64	59.60	28	72	47.60
Towns/rural	25	75	59.20	20	80	45.90
Age						
18-29	33	67	67.00	24	76	49.10
30-49	41	59	61.70	34	66	50.70
50-64	32	68	49.70	24	76	45.60
65 and over	25	75	55.50	18	72	45.30
Education						
High school or less	22	78	39.30	10	90	39.20
Some college	37	63	69.30	33	67	43.30
College graduate	52	48	67.70	49	51	67.30
Post graduate	62	38	101.20	52	48	84.10
Sex						
Men	34	66	67.00	27	73	52.60
Women	34	66	57.60	26	74	44.80
Heavy Attenders of:						
Art museums	66	34	102.40	53	47	85.30
Classical music concerts	79	21	165.70	64	36	87.60
Pop musical concerts	47	53	72.10	38	62	66.70
Dance performances	67	33	88.20	51	49	97.00
Live opera and musical theater	83	17	146.40	61	39	97.70
Theater performances	65	35	89.60	50	50	74.30
Avant-garde music	56	44	71.10	x	x	xxx
VCP Ownership						
Own VCP	39	61	72.10	x	x	xxx
Don't own VCP	28	72	44.10	x	x	xxx
Cable TV						
Subscribe to cable TV	37	63	58.40	x	x	xxx
Do not subscribe to cable TV	30	70	66.90	x	x	xxx

---

* x Not asked

Q.20b

Table 47

TYPES OF ARTS ORGANIZATIONS AND ARTS FUNDS CONTRIBUTED TO

(Base: Those who have contributed to the arts in the past year)

Q.: What kinds of arts organizations or arts funds have you contributed to? Any others?

	1987 Total Contributed to Arts (27%) %	1984 Total Contributed to Arts (27%) %
An art museum	23	25
A theater company	21	19
A symphony orchestra	11	12
A dance company	10	9
A united arts fund	7	2
An opera company	5	4
A children's theater company	3	3
A choral group	3	3
A handicraft organization	1	2
Other	19	35
Not sure	10	9

Note: Adds to more than 100% because some people gave to more than one arts organization or fund.

Q.20d

Table 48

HOW MUCH ASKED TO GIVE TO ARTS COMPARED WITH OTHER CHARITABLE CAUSES

Q.: Compared with other charitable causes you are asked to give to, do you feel that you are asked to give to the arts less than to other causes, more, or about the same?

	Total Public %
Asked less to give to the arts	65
Asked more to give to the arts	3
About the same for the arts as others	29
Not sure	3

Q.20e

Table 49

WOULD GIVE MORE IF ASKED MORE OFTEN TO GIVE TO ARTS?

Q.: Suppose you were asked more often to give to the arts, would you be certain to give more to the arts, or not?

	Total Public %
Would give more to the arts	44
Would not give more	47
Not sure	9

Q.20f

Table 50

HOW DIFFERENT APPROACHES TO SOLICIT FUNDS FOR THE ARTS ARE LIKELY TO PERSUADE POTENTIAL GIVERS

Q.: Now let me ask you about a cause in the arts that you might be very interested in. How much do you think you would be persuaded to give to a fund-raising campaign for that arts cause that did the following things -- would you be persuaded a great deal, some but not a lot, not persuaded much, or hardly persuaded at all?

	Persuade Great Deal	Persuade Some, but Not a lot	Not Persuade Much	Hardly At All	Not Sure
	%	%	%	%	%
A telephone call from someone you respect and know	26	40	10	23	1
An intimate gathering of a small group of friends who were also likely to give to the same campaign	20	37	13	28	2
A special mailing to you personally from a prominent person in the arts	13	33	16	36	1
A big dinner with speakers and entertainment	11	32	16	40	1
Ads on television	7	35	17	41	1
Ads on radio	5	31	19	45	1
An in-person call to you at home or where you work	5	24	19	50	2
Ads in newspapers	4	29	19	47	1

Q.20g

Table 51

TRENDON EMPLOYERS MATCHING EMPLOYEE GIFTS TO THE ARTS

Q.: Since many employers now match employees' contributions to colleges and universities, would you favor or oppose employers adopting a policy of contributing an equal amount to an arts organization or arts fund when an employee makes such a contribution?

	1987 %	1984 %
Favor	68	67
Oppose	27	26
Not sure	5	7

APPENDIX B: SURVEY METHOD

The fifth Americans and the Arts survey was conducted by telephone among a nationwide cross-section of 1,501 adults aged 18 and over. The interviewing was conducted from March 13 through April 6, 1987.

This study was based on a national sample of the civilian population (18 years of age and older) of the United States. Those living in Alaska and Hawaii are not represented, nor are those in prisons, hospitals, or religious and educational institutions, unless such individuals have their own outside phone line. This sample was on the Census Bureau's adult population figures for each state in the country. These figures are updated by intercensal estimates produced annually by the Census Bureau, and sample locations are selected biennially to reflect changes in the country's demographic and geographic profile.

National samples are stratified on two dimensions -- geographic region and metropolitan cersus nonmetropolitan residence. Stratification ensures that the sample will reflect, within 1%, those living in different regions of the country and those living in SMSA's and non-SMSA's. Within each stratum, the selection of the primary sampling unit (PSU) is achieved through multistage, unclustered sampling. Each PSU yields one interview. First states, then counties, and then minor civil divisions are selected, with probability of selection proportionate to Census Burea estimates of their respective populations.

Random Digit Dialing

A random-digit-dialing procedure was employed to select households within the primary sampling units. Random digit dialing is is a significant improvement over previously used techniques, extending the potential coverage rate to almost 95% of the United States population.

Unless some method of random digit dialing is used, telephone samples must be drawn directly from published lists. HOwever, since the population of unlisted phone number subscribers is large and demographically dissimilar to subscribers with listed phone numbers, reliance on telephone directories alone yileds seriously biased samples. For this reason, using published phone listings as the universe is inadequate for telephone surveys and inferior to using random digit dialing.

The use of a random-digit-dialing method offers other important advantages:

-- The sample is highly represenative.

-- Unlisted telephone numbers have the same probability of inclusion in the sample as listed numbers. This is particularly important in reaching both high income and minority populations.

-- Respondents are geographically dispersed, rather than clustered.

-- Households with multiple phone listings have the same probability of inclusion in the sample as housholds with a single phone listing.

Sample Development

Virtually all of the national telephone surveys conducted by the Harris organization each year are based on a modified, stratified, random-digit, dialing method and the Americans and the Arts survey is no exception. In addition, Harris telephone surveys use a stratified area-probability approach rather than a single-stage sample.

There are three important advantages to using an area-probability approach:

-- It allows greater stratification of the population (Harris samples have twelve strata).

-- It allows comparisons with Census Bureau data and other published demographic information that have a geographic base.

-- It is compatible with sampling for in-person interviewing, thus providing greater versatility in study design.

The sample is developed in a multistage process. First, a listing is constructed of the latest estimates of the adult population of every state with each region in rank order, then a running cumulative total of gross sums is produced. Next, a skip factor is calculated as t/n, where t is the adult population of the stratum and n is the number of sample points needed. Then a random number, ψ, smaller than the skip factor, is selected. Beginning with the random number ψ, the sample points are then assigned according to where the numbers ψ, $(\psi + t/n)$, $(\psi + 2\ t/n)$, $(\psi + 3\ t/n) \ldots (\psi + (n-1)\ (t/n)$ fall on the running cumulative total of the adult population within that stratum. This same procedure is applied to each state within each region to form PSUs.

At the next stage of selection, one telephone number for each PSU is randomly selected from the updated Harris library of telephone directories. The selected numbers are then altered by dropping the last two digits (or occasionally the last digit in rural areas) and replacing them with randomly selected two-digit numbers. As many randomly selected two-digit numbers as needed are successfully appended until a working residential number is reached or until an interview is completed in each PSU. Technically, this method of sampling produces an epsem sample of all published banks.

Stratification of Telephone Sample

The core telephone exchangesare stratified by two variables -- geographic region and place of residence. The United States is divided into four regions, as follows:

1. East: Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut, New York, New Jersey, Pennsylvania, Delaware, Maryland, District of Columbia, and West Virginia.

2. South: Virginia, North Carolina, South Carolina, Florida, Georgia, Kentucky, Tennessee, Alabama, Mississippi, Arkansas, Louisiana, Texas, and Oklahoma.

3. Midwest: Ohio, Michigan, Indiana, Illinois, Wisconsin, Minnesota, Iowa, Missouri, Kansas, Nebraska,South Dakota, and North Dakota.

4. West: Montana, Wyoming, Colorado, New Mexico, Arizona, Utah, Idaho, Nevada, California, Oregon, and Washington.

We also use three categories for place of residence:

1. Central City: Every place defined by the Census Bureau as a central city of a Standard Metropolitan Statistical Area.

2. Rest of Metropolitan Area: Every place that is not a central city but is within SMSA boundaries.

3. Outside Metropolitan Area: Every place that is not included in any of the other two categories.

We then define each place of residence category within each region as a stratum.

Control of the Sample

In order to maintain reliability and integrity in the sample, the telephone field staff follows these procedures when a respondent contact is attempted:

-- A non-answering telephone is dialed two or more times over a three-day period. At the end of this time, if no contact is made, a new telephone number is generated for that PSU.

-- If a business telephone is reached or if contact is made with a household in which a potential respondent presents a language barrier, a new telephone number is generated for the PSU.

-- Once a residential contact is established, the interviewer uses a respondent selection procedure to designate someone in the household for the interview.

Respondent Selection

Within each household contacted for the survey, the interviewer uses a respondent selection procedure to determine which adult member of the household will be interviewed. Under the standardized procedure, the interviewer asks for one of the following household members, in order of priority: (1) youngest adult male at home; (2) next youngest adult male at home; (3) youngest adult female at home; or (4) next youngest adult female at home. This procedure results in a good distribution of respondents by sex and age. It also avoids automatically accepting as a respondent the adult in the household who routinely answers the phone.

Callback Strategy

In order to attain the highest possible response rates within reasonable cost sonstraints, callbacks are made according to the following guidelines:

No-Answer/Not-at-Home: An initial call and then callbacks to reach an adult member of the household. Callbacks are made on different days and at different times of the day. After the third call, the household is replaced by another number in that PSU.

Refusals: One callback to try to convert any designated respondent who has refused or terminated an interview. If after the conversion attenpt the designated respondent still declines the interview, another household is selected in the PSU.

Unavailable Respondents: An initial call and two callbacks to reach the designated member of the household. If after the third call the respondent is still not available for the interview, another household is selected in that PSU.

Busy Signals: An initial call, a followup fifteen minutes later, and two callbacks to reach a member of the household. Callbacks are made on different days and at different times of the day. If the telephone is still busy after the fourth call, a new number is selected in that PSU and the household is replaced.

Weighting

This study was weighted to the Census Bureau's latest population parameters on sex, race, age, and income. This adjusts these key variables, where necessary, to their actual proportions in the population.

All surveys tend to under represent to some extent the most disadvantaged stratum of society due to the inherent difficulty of reaching them. Weighting of data by race and income serves to correct any such under representation and to assure that final results are full projectable.

The following table (Table A) indicates the number of interviews conducted within each subgrouping and the weighted percentages of the total:

Table A

	Number of Interviews	Weighted % of Total
Nationwide	1,501	100
Region		
East	373	25
Midwest	373	25
South	467	31
West	288	19
Size of Place		
Cities	454	31
Suburbs	689	44
Town/rural	358	25
Age		
18-29 years	418	30
30-49 years	629	35
50-64 years	274	19
65 and over	165	16
Education		
High school graduate or less	696	49
Some college	399	26
College graduate	401	24
Sex		
Men	743	48
Women	758	52
Race		
White	1,293	83
Black	124	11
Hispanic	83	6
Income		
$15,000 or less	296	28
$15,001-$25,000	309	19
$25,001-$35,000	298	16
$35,001-$50,000	267	15
$50,001 and over	228	14

Note: Subgroups do not always add to 100% because some responses were refused.

Sampling Error

The results achieved from national public cross sections are subject to sampling error. Sampling error is defined as the difference between the results obtained from the sample and those that would have been obtained had the entire population been surveyed. The size of sampling error varies both with the size of the sample and with the percentage giving a particular answer. The following table (Table B) sets forth the range of error in samples of different sizes at different percentages of response:

Table B

RECOMMENDED ALLOWANCE FOR SAMPLING ERROR OF PROPORTIONS (PLUS OR MINUS)

Sampling Tolerance (at 95% Confidence Level)
To Use in Evaluating Any Individual Percentage Result

		Approximate Magnitude of Results			
Approximate Sample Size of Any Group Asked Question on Which Survey Result is Based	Survey Percentage Result at 10% or 90%	Survey Percentage Result at 20% or 80%	Survey Percentage Result at 30% or 70%	Survey Percentage Result at 40% or 60%	Survey Percentage Result at 50%
1,500	1	2	2	2	3
1,250	2	2	3	3	3
1,000	2	3	3	3	3
500	3	4	4	4	4
300	3	5	5	6	6
200	4	6	6	7	7
100	6	8	9	10	10
50	8	11	13	14	14

For example, if the response for a sample size of 1,000 is 30%, in 95 cases out of 100 the response in the total population would be between 27% and 33%.

Note that survey results based on subgroups of small size can be subject to large sampling error.

The recommended allowances for sampling error were calculated based on *a simple random sample*.

Sample Disposition

The following table (Table C) provides a disposition of all telephone numbers called:

Table C

DISPOSITION OF ALL TELEPHONE NUMBERS CALLED FOR THE AMERICANS AND THE ARTS SURVEY

Completed Interviews	1,501
Reached but Not Completed	
Respondent refused altogether	1,138
Respondent terminated interview once begun	199
Callbacks Incomplete	
Callback agreed to, but respondent could not complete it by the end of field period	600
No Reachable Respondent	
Never any answer/always busy	1,281
Phone number not in service	1,974
Phone number is a business	505
Unavailable due to language; no English-speaker in household	116
Everyone repoirted to be unavailable due to health	121
Miscellaneous	
Duplicate numbers, etc.	84
TOTAL OF TELEPHONE NUMBERS CALLED	7,519

APPENDIX C: Questionnaire

LOUIS HARRIS AND ASSOCIATES, INC.
630 Fifth Avenue
New York, New York 10111

/ FOR OFFICE USE ONLY:
/
/ Questionnaire No.:__________
/
/ 5-6-7-8

Study No. 871009

Date March 17, 1987

Sample Point No./ / / / / / / / /
10-11-12-13-14-15-16

Time Started:______________A.M./P.M.

Interviewer:________________________________ I.D. No.:_______ Date:______________

Area Code: ______________Telephone No.________________________________
(17-26)

Hello. I'm ____________ from Louis Harris and Associates, the national survey research firm in New York. We are conducting a national survey about important issues facing the public today and would like to ask you some questions.

S1. Are you 18 years of age or older? (IF NO, ASK IF ANYONE IN HOUSEHOLD IS 18 YEARS OLD OR OLDER AND ASK TO SPEAK WITH THAT PERSON. IF NO ONE IN HOUSEHOLD IS 18 OR OLDER, SCREEN OUT.)

Yes.........__________(CONTINUE WITH QUESTIONNAIRE)
No..........__________(SCREENOUT)
Refused.....__________(REFUSAL)

S2. We want to speak with the youngest (male/female person) 18 and over in this household, who lives here most of the year. (NOTE: IN THE CASE OF STUDENTS, TAKE THOSE WHO ESSENTIALLY LIVE AT HOME AND GO TO SCHOOL, BUT NOT THOSE WHO ARE NOT HOME MOST OF THE YEAR).

BE SURE TO GET YOUNGEST ADULT AVAILABLE

FROM OBSERVATION: Respondent Sex

Male.............(27(_____-1
Female................_____-2

1a. First, we would like to know approximately how many hours a week you spend at your job or occupation, and that includes keeping house or going to school as well as working for pay or profit. How many hours would you estimate you spend at work, housekeeping, or studies, including any travel time to and from the job or school?
DO NOT READ LIST -- RECORD BELOW

1b. And about how many hours each week do you estimate you have available to relax, watch TV, take part in sports or hobbies, go swimming or skiing, go to the movies, theater, concerts, or other forms of entertainment, get together with friends, and so forth?
DO NOT READ LIST -- RECORD BELOW

	Q.1a Work	Q.1b Leisure
10 hours or less	(28(7 -1	(30(29 -1
11-15 hours	3 -2	12 -2
16-20 hours	2 -3	17 -3
21-25 hours	2 -4	9 -4
26-30 hours	3 -5	8 -5
31-35 hours	2 -6	3 -6
36-40 hours	11 -7	4 -7
41-45 hours	7 -8	1 -8
46-50 hours	12 -9	3 -9
51-60 hours	17 -0	2 -0
More than 60 hours	(29(19 -1	(31(5 -1
It varies (vol.)	1 -2	2 -2
Don't work (vol.)	10 -3	XXXXX
No leisure time (vol.)	XXXXX	2 -4
Not sure	2 -5	3 -5

2a. Is there a (READ EACH ITEM) that is easily accessible from your home, or not?

ROTATE -- START AT "X"	Is	Is Not	Not Sure
( ) 1. Stadium or arena where sports events take place	(32(71 -1	28 -2	1 -3
( ) 2. Theater where plays or musicals are performed	(33(68 -1	31 -2	1 -3
( ) 3. Park or botanical garden	(34(71 -1	28 -2	1 -3
( ) 4. Community, neighborhood, or recreational center where people can learn various arts and crafts	(35(62 -1	31 -2	7 -3
( ) 5. Concert hall where musical concerts or operas are performed	(36(58 -1	39 -2	3 -3
( ) 6. Public library	(37(94 -1	5 -2	1 -3
( ) 7. Movie theater	(38(86 -1	13 -2	* -3
( ) 8. Museum with painting and sculpture or with scientific or historical exhibits	(39(61 -1	37 -2	2 -3
( ) 9. Public tennis court or golf course	(40(85 -1	13 -2	2 -3

2b. Whether or not you are personally interested in having facilities such as museums, theaters, and concert halls in the community, how important do you think it is to the quality of life in the community to have such things available -- very important, somewhat important, of minor importance, or not at all important? RECORD BELOW

2c. How important do you think it is to businesses and the economy of this community to have facilities such as museums, theaters, and concert halls available -- very important, somewhat important, of minor importance, or not at all important? RECORD BELOW

	Q.2b Importance to Quality of Life in the Community	Q.2c Importance to Business and Economy
Very important	(41(64 -1	(42(52 -1
Somewhat important	25 -2	33 -2
Of minor importance	7 -3	10 -3
Not at all important	3 -4	3 -4
Not sure	* -6	2 -6

3. Do you feel there should be more (READ EACH ITEM) presented in this area, or do you think enough are already being given?

ROTATE -- START AT "X"	Should be More	Enough Being Given	Not Sure
( ) 1. Sports events	(43(30 -1	68 -2	2 -3
( ) 2. Children's theater performances	(44(60 -1	28 -2	12 -3
( ) 3. Plays, musicals, pantomimes, and other adult performances	(45(46 -1	50 -2	4 -3
( ) 4. Ballet or modern dance performances	(46(44 -1	47 -2	9 -3
( ) 5. Folk or ethnic dance performances	(47(43 -1	47 -2	11 -3
( ) 6. Classical music concerts or recitals	(48(42 -1	53 -2	6 -3
( ) 7. Popular music performances such as rock, country, and other popular music presentations	(49(37 -1	61 -2	2 -3
( ) 8. Outdoor arts festivals	(50(50 -1	47 -2	4 -3
( ) 9. Exhibitions of paintings or sculpture	(51(49 -1	46 -2	5 -3

4. Let me read you some activities that some people do at least every once in a while. Please tell me whether you yourself do each of these activities at least once in a while or not. READ EACH ITEM

ROTATE -- START AT "X"	Do	Don't Do	Not Sure
( ) 1. Paint, draw, or engage in graphic arts such as etching	(52(27 -1	73 -2	* -3
( ) 2. Make pottery or ceramics	(53(14 -1	86 -2	* -3
( ) 3. Sing in a choir or other choral group	(54(22 -1	78 -2	* -3
( ) 4. Do needlepoint, weaving, or other handwork	(55(41 -1	58 -2	* -3
( ) 5. Make sculpture or work with clay	(56(8 -1	92 -2	* -3
( ) 6. Write stories or poems	(57(24 -1	76 -2	* -3
( ) 7. Play a musical instrument	(58(30 -1	70 -2	* -3
( ) 8. Work with a local theater group	(59(6 -1	94 -2	* -3
( ) 9. Engage in photography	(60(51 -1	49 -2	* -3
( )10. Dance, ballet or modern dance	(61(23 -1	76 -2	* -3
( )11. Dance, folk or ethnic dance	(62(15 -1	84 -2	* -3

5. Approximately how often did you go to the movies in the past 12 months? DO NOT READ LIST

None	(63(26 -1
Once	10 -2
2-3 times	17 -3
4-5 times	10 -4
6-10 times	14 -5
11-20 times	13 -6
21-30 times	5 -7
31-50 times	2 -8
51 times and over	2 -9
Not sure	* -0

6a. Do you ever go to any live performances of plays, musical theater, pantomime, or other kinds of theater, or not?

Do go	(64(65 -1	(ASK Q. 6b)
Never go	35 -2	(SKIP TO Q. 7a)
Not sure	* -3	

6b. Approximately how many times did you go to live theater performances in the past 12 months, not counting any performances given by your children in connection with school or classes? DO NOT READ LIST

None	(65(14 -1
Once	15 -2
2-3 times	36 -3
4-5 times	17 -4
6-10 times	12 -5
11-20 times	5 -6
More than 20 times	2 -7
Not sure	* -8

ASK EVERYONE

7a. Do you ever go to live popular music performances by popular singers, bands, rock groups, and the like, or not?

Do go..........(66(57 -1 (ASK Q7b)

Never go........... 43 -2 }(SKIP TO Q.8a)
Not sure........... * -3 }

7b. Approximately how many times did you go to live popular music performances in the past 12 months? DO NOT READ LIST

None...............(67(14 -1
Once.................... 20 -2
2-3 times............... 35 -3
4-5 times............... 16 -4
6-10 times.............. 9 -5
11-20 times............. 4 -6
More than 20 times...... 3 -7
Not sure................ * -8

ASK EVERYONE

8a. How often would you estimate you buy records or recordings of classical music -- do you buy classical music or recordings frequently, every once in a while, only occasionally, or almost never?

Frequently.................(68(7 -1
Every once in a while.......... 14 -2
Only occasionally.............. 23 -3
Almost never................... 35 -4
Never (vol.)................... 21 -5
Not sure....................... * -6

8b. And how often do you listen to classical music, either on recordings or on the radio -- do you listen to classical music frequently, every once in a while, only occasionally, or almost never?

Frequently.................(69(22 -1
Every once in a while.......... 22 -2
Only occasionally.............. 24 -3
Almost never................... 20 -4
Never (vol.)................... 11 -5
Not sure....................... * -6

8c. What about live performances of classical or symphonic music by orchestras, chamber groups, soloists. etc. -- do you ever go to such classical music performances, or not?

Do go ....(70(31 -1 (ASK Q. 8d)

Never go.............. 68 -2 }(SKIP TO Q.8e)
Not sure.............. * -3 }

8d. Approximately how many times did you go to live classical music performances in the past 12 months, not counting performances given by your children in connection with school or classes? DO NOT READ LIST

None....................(71(16 -1
Once........................26 -2
2-3 times...................33 -3
4-5 times...................12 -4
6-10 times..................9 -5
11-20 times.................3 -6
More than 20 times..........1 -7
Not sure....................1 -8

ASK EVERYONE
8e. What about live performances of opera or musical theater -- do you ever go to live opera or musical theater performances, or not?

Do go...............(72(27 -1 (ASK Q. 8f)

Never go................72 -2 } (SKIP TO Q.9)
Not sure................1 -3 }

8f. Approximately how many times did you go to live performances of opera or musical theater in the past 12 months, not counting performances given by your children in connection with school or classes?

None....................(73(21 -1
Once........................30 -2
2-3 times...................32 -3
4-5 times...................9 -4
6-10 times..................5 -5
11-20 times.................2 -6
More than 20 times..........* -7
Not sure....................1 -8

ASK EVERYONE
8g. What about contemporary or avant-garde music -- do you ever go to such live concerts, or not?

Do go...................(74(19 -1 (ASK Q.8h)

Never go....................80 -2 } (SKIP TO Q. 9a)
Not sure....................1 -3 }

8h. About how many times have you gone to a live concert of contemporary music in the past 12 months?

None....................(75(19 -1
Once........................26 -2
2-5 times...................44 -3
6-20 times..................8 -4
More than 20 times..........1 -5
Not sure....................1 -6

ASK EVERYONE

9a. And what about dance performances -- do you ever go to live performances of ballet or modern dance, or folk or ethnic dance, or not?

Do go..............(76(34 -1 (ASK Q.9b)

Never go................ 66 -2 }(SKIP TO Q.10)
Not sure................ 1 -3 }

9b. Approximately how many times did you go to live performances of ballet or modern dance, or folk or ethnic dance, in the past 12 months, not counting performances given by your children in connection with school or classes?

None....................(77(19 -1
Once........................ 31 -2
2-5 times.................. 41 -3
6-20 times.................. 7 -4
More than 20 times......... 1 -5
Not sure.................... – -6

ASK EVERYONE

10. I would like to read you some reasons people have given us why they do not go out more often to performances of things such as music, theater, and dance. For each, would you tell me whether it is a major reason you don't go out more often to live performances, is it a minor reasons, or is it not a reason at all for your not going out more often to live performances? READ EACH ITEM

ROTATE -- START AT "X"	Major Reason	Minor Reason	Not A Reason At All	Not Sure
( ) 1. Ticket prices are too high....................	(78(29-1	31-2	37-3	2-4
( ) 2. It is too difficult to get from here to places where performances are given..........	(79(28-1	26-2	45-3	1-4
( ) 3. It is so difficult to find a parking place...	(80(23-1	27-2	49-3	1-4
( ) 4. The costs of hiring a baby-sitter, eating out, and other such costs, are more than I can afford..............................*2	(10(19-1	22-2	5[illegible]-3	1-4
( ) 5. Performances are usually given in neighborhoods or areas I prefer not to visit.	(11(10-1	23-2	66-3	1-4
( ) 6. The quality of performances given in this area are not usually worth the time, trouble, or money............................	(12(12-1	24-2	62-3	2-4
( ) 7. Tickets are usually too difficult to obtain....................................	(13(16-1	30-2	53-3	1-4
( ) 8. Not very many performances are given in this area................................	(14(32-1	25-2	42-3	1-4
( ) 9. It is difficult to get information on what performances are being given................	(15(17-1	29-2	53-3	1-4
( )10. I feel out of place in the theaters and concert halls where performances are given...	(16(6-1	19-2	74-3	1-4
( )11. Going out at night is a real worry...........	(17(16-1	20-2	64-3	1-4
( )12. I don't get enough uplift when I attend an arts performance............................	(18(9-1	22-2	67-3	3-4
( )13. I don't have enough time to do it............	(19(33-1	26-2	40-3	1-4

11a. How many times, if any, did you visit art museums that exhibit paintings, drawings, sculpture, etc., during the past 12 months? DO NOT READ LIST

None..................	(20(45-1
Once......................	19-2
2-3 times..................	21-3
4-5 times..................	7-4
6-10 times.................	5-5
11-20 times................	2-6
More than 20 times........	1-7
Not sure..................	*-8

11b. And how many times did you visit science or natural history museums during the past 12 months? DO NOT READ LIST

None	(21(56 -1	6-10 times	2 -5
Once	22 -2	11-20 times	1 -6
2-3 times	16 -3	More than 20 times	* -7
4-5 times	3 -4	Not sure	* -8

11c. And how about history museums which preserve objects from the past -- including historic buildings or sites -- how many times did you visit history museums in the past 12 months?

None	(22(46 -1
Once	23 -2
2-3 times	20 -3
4-5 times	4 -4
5-10 times	4 -5
11-20 times	1 -6
More than 20 times	1 -7
Not sure	* -8

11d. I would like to read you some reasons people have given us why they do not go to museums more often. For each, would you tell me whether it is a major reason why you do not go to museums more often, a minor reason, or not a reason at all? READ EACH ITEM

ROTATE -- START AT "X"	Major Reason	Minor Reason	Not A Reason At All	Not Sure
( ) 1. It's too difficult to get from here to museums	(23(25 -1	25 -2	49 -3	* -4
( ) 2. It is so difficult to find a parking space	(24(18 -1	26 -2	54 -3	2 -4
( ) 3. The quality of exhibitions at museums in this area is not good enough to make going to them worthwhile	(25(13 -1	27 -2	57 -3	2 -4
( ) 4. There is always pretty much the same thing shown, so there is no need to go very often	(26(24 -1	30 -2	44 -3	2 -4
( ) 5. Exhibitions are usually presented in neighborhoods or areas I prefer not to visit.	(27(8 -1	22 -2	69 -3	1 -4
( ) 6. It is difficult to get information on what museum exhibitions and events are going on	(28(17 -1	29 -2	54 -3	1 -4
( ) 7. I don't feel comfortable going to museums	(29(4 -1	19 -2	76 -3	1 -4
( ) 8. It is too expensive to go to museums	(30(7 -1	21 -2	69 -3	2 -4
( ) 9. There are not enough museum exhibitions in this area	(31(36 -1	24 -2	39 -3	1 -4
( )10. I don't get enough uplift when I visit a museum	(32(9 -1	28 -2	62 -3	1 -4
( )11. I don't have enough time to do it	(33(32 -1	30 -2	38 -3	* -4

12a. Different people get different things out of the arts. As far as you are concerned, do you ever find the arts (READ EACH ITEM), or not?

ROTATE -- START AT "X"	Arts Do	Arts Do Not	Not Sure
( ) 1. Give you an uplift from everyday experiences	(34(71 -1	26 -2	2 -3
( ) 2. Are a positive experience in a troubled world	(35(73 -1	23 -2	4 -3
( ) 3. Allow you to find a source of creative expression and experience that is rare	(36(67 -1	30 -2	4 -3
( ) 4. Just give you pure pleasure to experience or to participate in	(37(74 -1	23 -2	3 -3

12b. If there were no arts available here in this community, would you personally miss them very much, only somewhat, or hardly at all?

Very much............	(38(31-1
Only somewhat............	40-2
Hardly at all............	28-3
Not sure.................	1-4

13a. Now let me ask you about the arts on television. During the past 3 months, about how many programs have you watched on TV in which (READ EACH ITEM) (has/have) been featured?
DO NOT READ NUMBER OF TIMES CATEGORIES DO NOT ROTATE

13b. Now, out of that list of types of arts programs, which one or two would you like to see more of on television? MULTIPLE RECORD BELOW

	Q.13a								Q.13b
	None	One Program	2 - 3 Programs	4 - 5 Programs	6 - 10 Programs	11 - 20 Programs	More Than 20 Programs	Not Sure	Want More
1. Ballet or modern dance..	(39(55-1	11-2	17-3	6-4	5-5	3-6	2-7	1-8	(47(13-1
2. A symphony orchestra concert.......	(40(60-1	14-2	16-3	4-4	3-5	2-6	*-7	1-8	12-2
3. An opera......	(41(80-1	11-2	7-3	1-4	1-5	*-6	*-7	1-8	5-3
4. A musical comedy........	(42(38-1	14-2	26-3	9-4	6-5	3-6	1-7	2-8	27-4
5. A play, such as you would see in a theater.......	(43(56-1	13-2	19-3	5-4	4-5	2-6	*-7	2-8	17-5
6. A concert by an opera star.	(44(78-1	10-2	9-3	1-4	1-5	1-6	–-7	*-8	2-6
7. A music concert by a leading pop or rock music group...	(45(46-1	11-2	21-3	10-4	6-5	3-6	2-7	*-8	22-7
8. Top movies, such as those that might be nominated for an Academy Award........	(46(25-1	8-2	24-3	17-4	13-5	6-6	4-7	3-8	40-8
None................................									7-9
Not sure............................									4-0

13c. If more programs on the arts were on TV, would you certainly view such arts programs, probably view them, probably not view them, or certainly not view them?

Certainly view..........(48(15 -1
Probably view.............. 58 -2
Probably not view.......... 22 -3
Certainly not view......... 5 -4
Not sure................... 1 -5

13d. Do you subscribe to cable television or pay TV, or not?

Subscribe...............(49(53 -1 (ASK Q. 13e)

Do not subscribe............ 47 -2 }(SKIP TO Q.14a)
Not sure.................... 1 -3 }

13e. Do you think there is more arts and cultural programming on commercial TV channels, on cable channels, or on public broadcasting?

On commercial TV........(50(4 -1
On cable channels........... 30 -2
On public broadcasting...... 57 -3
Not sure.................... 9 -4

ASK EVERYONE

14a. Do you own a video cassette recorder, or VCR, a machine which allows you to record television programs and allows you to play movies or other recordings on it, or not?

Own a VCR...............(51(55 -1 (ASK Q.14b)

Do not own a VCR............ 45 -2 }(SKIP TO Q. 15a)
Not sure.................... * -3 }

14b. Over the past 12 months, about how many movies or other video recordings have you rented to play on your VCR? RECORD BELOW -- DO NOT READ LIST

14c. Over that same period of time, how many video cassettes have you bought? RECORD BELOW -- DO NOT READ LIST

	Q.14b.	Q.14c.
None..............	(52(10 -1	(53(54 -1
One................	2 -2	7 -2
2-3................	5 -3	12 -3
4-5................	5 -4	7 -4
6-10...............	11 -5	7 -5
11-20..............	22 -6	8 -6
21-50..............	27 -7	3 -7
51 or more.........	17 -8	2 -8
Not sure...........	1 -9	1 -9

14d. Do you find that you are increasingly watching a movie or some other performance on a video cassette instead of watching regularly scheduled programs on TV, or hasn't this happened to you?

Increasingly watching video cassettes................(54(44-1
Hasn't happened to me................................55-2
Not sure...1-3

14e. Now, if there were first rate video cassettes of (READ LIST), would you be certain to rent or buy them, probably rent or buy them, or probably not rent or buy them? (READ EACH ITEM)

ROTATE -- START AT "X"	Certain Rent/Buy	Probably Rent/Buy	Probably Not	Not Sure
( ) 1. Important current art exhibits.............(55(	7-1	31-2	61-3	1-4
( ) 2. New hit plays on Broadway and in London....(56(	17-1	46-2	36-3	1-4
( ) 3. Recent performances of top symphony orchestras and top performing artists......(57(	8-1	37-2	54-3	1-4
( ) 4. Top opera performances, such as from La Scala...............................(58(	4-1	19-2	77-3	*-4
( ) 5. Performances by the top ballet and modern dance companies in the world..............(59(	7-1	32-2	60-3	1-4
( ) 6. Performances of hit musical comedies and musical theater shows.....................(60(	16-1	61-2	23-3	*-4
( ) 7. The best pop concerts just after they have taken place............................(61(	15-1	43-2	41-3	1-4

- ASK EVERYONE

15a. Now I'd like to talk about children of school age. Thinking about children who are in school, how important would you say it is for children of that age to be exposed to theater, music, dance, exhibitions of paintings and sculpture, and similar cultural events --- would you say it is very important, somewhat important, of minor importance, or not at all important?

Very important..............(62(63-1
Somewhat important..............28-2
Of minor importance..............7-3
Not at all important.............2-4
Not sure.........................*-5

15b. And from what you know or have heard, would you say that school children in this area have enough opportunities to hear music and go to plays and things such as that, or not?

Have enough opportunities...(63(38-1
Not enough opportunities........55-2
Not sure.........................7-3

15c. How much do you feel that you would like your children to be able to enjoy cultural opportunities that were not available to you -- very much, somewhat, not very much, or not at all?

Very much...................(64(61-1
Somewhat........................25-2
Not very much....................4-3
Not at all.......................2-4
Not sure.........................2-5
No children......................6-6

15d. Some people think that classes in the arts for children should be taught in public schools, just as math or science or English. Other people think that classes as those should be given, but only after school or as a non-credit activity. And still others don't think they should be given at all. In your opinion, should the public schools in this area teach courses in (READ EACH ITEM) for credit, should be an after-school or non-credit course, or should it not be offered at all?

ROTATE -- START AT "X"	Teach For Credit	Non-Credit	Not at All	Not Sure
( ) 1. Drawing, painting, or sculpture.............	(65(78 -1	19 -2	2 -3	1 -4
( ) 2. Acting....................................	(66(61 -1	33 -2	4 -3	1 -4
( ) 3. Photography or film-making..................	(67(62 -1	31 -2	6 -3	2 -4
( ) 4. Playing a musical instrument................	(68(81 -1	16 -2	1 -3	1 -4
( ) 5. Voice or singing............................	(69(75 -1	21 -2	2 -3	1 -4
( ) 6. Music appreciation..........................	(70(76 -1	19 -2	2 -3	2 -4
( ) 7. Ballet, modern dance, or movement...........	(71(55 -1	37 -2	7 -3	2 -4
( ) 8. Writing stories or poems....................	(72(84 -1	13 -2	2 -3	1 -4
( ) 9. Art appreciation............................	(73(74 -1	21 -2	3 -3	2 -4
( ) 10. Art history................................	(74(74 -1	20 -2	3 -3	2 -4
( ) 11. Art criticism..............................	(75(54 -1	33 -2	9 -3	3 -4
( ) 12. Aesthetics.................................	(76(47 -1	32 -2	9 -3	13 -4

15e. Do you think that arts courses such as the ones we have just discussed -- whether offered for credit or not for credit -- should be paid for by the school system as part of the regular school budget, or should the cost of such courses come from the regular school budget?

Paid for from regular school budget......(77(75 -1
Not paid from regular school budget.......... 20 -2
Should not be offered at all (vol.).......... * -3
Not sure..................................... 5 -4

15f. Do you think that in order to have well-rounded students turned out by the school system, it is just as important to have students learn as much about the arts as they do English, foreign languages, math, science, and social studies, or don't you feel that way?

Just as important to learn about arts.........(78(67 -1
Don't feel that way.......................... 31 -2
Not sure..................................... 2 -3

15g. When you were in school did you take any course such as the ones we have just been discussing, or not?

Did take............................(79(63 -1
Did not take........................ 37 -2
Not sure............................ * -3

15h. Are you willing to pay more in taxes to make sure that children in school will be able to learn about the arts or not?

Willing to pay more...............(80(72 -1
Not willing to pay more............... 26 -2
Not sure.............................. 3 -3

16. Now I would like to read you some other statements people have made to us. For each, would you please tell me whether you tend to agree strongly, agree slightly, disagree slightly, or disagree strongly. (READ EACH STATEMENT)

ROTATE -- START AT "X"	Agree Strongly	Agree Slightly	Disagree Slightly	Disagree Strongly	Not Sure
( ) 1. To see something performed live on stage is more meaningful and exciting than watching it on TV...3*	(10(73 -1	17 -2	7 -3	2 -4	1 -5
( ) 2. Most people enjoy attending arts events..............................	(11(29 -1	44 -2	19 -3	5 -4	2 -5
( ) 3. Museums are an important resource for the whole community, because they tell us so much about art and history of different cultures or about science and our environment...	(12(73 -1	20 -2	4 -3	2 -4	1 -5
( ) 4. Most people enjoy attending sports events......................	(13(69 -1	22 -2	6 -3	2 -4	1 -5
( ) 5. Things such as museums and theater and music performances make a community a better place to live....	(14(72 -1	21 -2	4 -3	2 -4	1 -5
( ) 6. Some means should be found to present more performances of music, theater, and dance in all parts of the country so that all Americans have an opportunity to attend.......	(15(62 -1	28 -2	6 -3	2 -4	1 -5

17. Now I'm going to read you some different places and organizations and I would like you to tell me whether you think they generally get enough money from fees, admissions, sales, dues, etc., to be self-supporting, or must they generally rely on contributions from individuals and businesses or support from government sources. From what you know or have heard, are (READ EACH ITEM) generally self-supporting on money earned, or do they usually have to depend on private contributions, or do they usually have to depend on government support? SINGLE RECORD BELOW

ROTATE -- START AT "X"	Self-Supporting	Depend on Private Contributions	Depend on Government Support	All/ Both (Vol.)	Not Sure
( ) 1. Art Museums....................	(16(14 -1	44 -2	21 -3	13 -4	7 -5
( ) 2. Public libraries..............	(17(7 -1	11 -2	68 -3	9 -4	5 -5
( ) 3. Theater groups................	(18(29 -1	51 -2	6 -3	9 -4	6 -5
( ) 4. Natural history museums.......	(19(9 -1	26 -2	45 -3	13 -4	7 -5
( ) 5. Hospitals.....................	(20(32 -1	14 -2	33 -3	15 -4	6 -5
( ) 6. Zoos..........................	(21(19 -1	26 -2	36 -3	14 -4	5 -5
( ) 7. Opera companies...............	(22(30 -1	47 -2	6 -3	9 -4	9 -5
( ) 8. Symphony orchestras...........	(23(28 -1	46 -2	6 -3	12 -4	8 -5
( ) 9. Science museums...............	(24(10 -1	27 -2	42 -3	14 -4	7 -5
( ) 10. Historical museums............	(25(9 -1	28 -2	47 -3	13 -4	3 -5
( ) 11. Ballet or modern dance troupes	(26(31 -1	46 -2	5 -3	10 -4	9 -5
( ) 12. Public tennis courts and golf courses..................	(27(28 -1	19 -2	41 -3	7 -4	5 -5
( ) 13. Sports arenas and parks.......	(28(35 -1	14 -2	36 -3	10 -4	5 -5

18. If arts organizations -- such as art museums, dance, opera, and theater groups, and symphony orchestras -- need financial assistance to operate, do you feel that (READ EACH ITEM) should provide assistance, or not? RECORD BELOW

DO NOT ROTATE	Should Provide	Should Not	Not Sure
1. Individuals	(29(79 -1	17 -2	4 -3
2. The federal government	(30(59 -1	36 -2	5 -3
3. State government	(31(67 -1	28 -2	5 -3
4. Municipal government	(32(67 -1	28 -2	4 -3
5. County government	(33(64 -1	31 -2	4 -3
6. Business and corporations	(34(82 -1	15 -2	3 -3
7. Foundations	(35(83 -1	12 -2	5 -3

19a. Now I want to ask you about individual professional artists. These are people who have demonstrated some real talent and have had professional training to be actors, painters and sculptors, ballet and modern dancers, conductors and members of symphony orchestras and other musical groups, opera and other singers, playwrights, poets, novelists, composers, and other professional artists' jobs. Do you feel that such individual professional artists (READ EACH ITEM) or not?

ROTATE -- START AT "X"	Feel	Don't Feel	Not Sure
( ) 1. Work very hard for very little money	(36(66 -1	25 -2	9 -3
( ) 2. Tend to be hard people to work with and get along with	(37(33 -1	51 -2	16 -3
( ) 3. Are often overlooked for long periods of time, even though they have real creative talents	(38(83 -1	12 -2	5 -3
( ) 4. Generally are not very disciplined people	(39(25 -1	65 -2	10 -3
( ) 5. Have to be deeply dedicated and determined people to survive as artists	(40(93 -1	5 -2	2 -3
( ) 6. Become artists because they don't want to settle down to a normal job like most other people have to do	(41(16 -1	81 -2	3 -3
( ) 7. Are highly important to the life of the country as the current and potential creators of the art and culture that the nation needs to be a full and rich place to live.	(42(84 -1	13 -2	3 -3
( ) 8. Don't know how to give an honest day's work for an honest day's pay	(43(14 -1	79 -2	7 -3
( ) 9. More than others, artists reflect what life is really like in a given time, so what artists do is an important part of the history of a community or country	(44(81 -1	16 -2	4 -3
( )10. In their work, artists capture a vision of the future that few others in other occupations achieve in their work	(45(68 -1	26 -2	6 -3

19b. Do you think that (READ EACH ITEM) should help individual professional artists, such as I have described, if they need financial assistance to continue their artistic professions, or not? RECORD BELOW

DO NOT ROTATE	Should Help	Should Not	Not Sure
1. Federal government	(46(46 -1	51 -2	3 -3
2. State government	(47(46 -1	51 -2	3 -3
3. Local government	(48(45 -1	53 -2	2 -3
4. Businesses and corporations	(49(69 -1	28 -2	3 -3
5. Individual contributors	(50(89 -1	9 -2	2 -4

19c. Other countries in the western world, such as Canada, France, the Netherlands, Scandinavian countries, and others all have programs to help individual artists develop. Their governments and private contributors set up special funds that sometimes buy the works of developing artists, sometimes give artists direct grants of money, and sometimes set up professional training facilities for artists. In the U.S., almost no such facilities or programs exist. Do you think there should be such programs for individual artists in this country or not?

Should be	(51(65-1
Should not be	31-2
Not sure	4-3

19d. The federal government now pays out over $900 per capita for defense, $140 for education, and no more than 75 cents for the arts. Would you be willing to pay (READ EACH ITEM) for the arts, or would you not be willing to do that?

DO NOT ROTATE -- READ UNTIL "YES" THEN SKIP TO Q.19e	Willing to Pay	Not Willing	Not Sure
1. $25 more in taxes per year	(52(56-1	42-2	3-3
2. $15 more in taxes per year	(53(62-1	36-2	2-3
3. $10 more in taxes per year	(54(70-1	28-2	2-3
4. $5 more in taxes per year	(55(75-1	23-2	2-3

19e. Do you favor or oppose an incentive plan to stimulate private giving to the arts, under which for every $3 that an arts organization or institution raises from private sources, government would contribute $1?

Favor	(56(69-1
Oppose	28-2
Not sure	4-3

ASK EVERYONE

20a. In the past 12 months, have you personally or your immediate family contributed any money to an arts organizations or an arts fund, or not?

Have contributed	(57(34-1	(ASK Q. 20b)
Not contributed	63-2	(SKIP TO Q.20d)
Not sure	3-3	

20b. What kinds of arts organizations or arts funds have you contributed to? Any others? DO NOT READ LIST BUT MULTIPLE RECORD BELOW

1. An art museum	(58(23-1
2. A dance company	10-2
3. An opera company	5-3
4. A theater company	21-4
5. A children's theater company	3-5
6. A symphony orchestra	11-6
7. A choral group	3-7
8. A handicraft organization	1-8
9. A united arts fund	7-9
10. Other SPECIFY BELOW ______	19-0
Not sure	10-x
11. PBS/Public TV/Radio	13-y

20c. About how much in total would you estimate you personally or your immediate family contributed to arts organizations or arts funds in the past 12 months?
DO NOT READ LIST

$1-5	(59(1 -1
$6-10	3 -2
$11-15	2 -3
$16-20	5 -4
$21-30	13 -5
$31-50	16 -6
$51-100	21 -7
$101-200	12 -8
$201-500	10 -9
$501-1,000	3 -0
$1,001 or over	4 -x
Not sure/refused	11 -y

ASK EVERYONE

20d. Compared with other charitable causes you are asked to give to, do you feel that you are asked to give to the arts less than to other causes, more, or about the same?

Asked less to give to the arts	(60(65 -1
Asked more to give to the arts	3 -2
About the same for the arts as others	29 -3
Not sure	3 -4

20e. Suppose you were asked more often to give to the arts, would you be certain to give more to the arts, or not?

Would give more to the arts	(61(44 -1
Would not give more	47 -2
Not sure	10 -3

20f. Now let me ask you about a cause in the arts that you might be very interested in. How much do you think you would be persuaded to give to a fund-raising campaign for that arts cause that did the following things -- would you be persuaded a great deal, some but not a lot, not persuaded much, or hardly persuaded at all?

ROTATE -- START AT "X"	Persuaded a Great Deal	Persuaded Some, But Not a Lot	Not Persuaded Much	Hardly Persuaded at All	Not Sure
( ) 1. An intimate gathering of a small group of friends who were also likely to give to the same campaign	(62(20 -1	37 -2	13 -3	28 -4	1 -5
( ) 2. An in-person call to you at home or where you work	(63(5 -1	24 -2	19 -3	50 -4	1 -5
( ) 3. A big dinner with speakers and entertainment	(64(11 -1	32 -2	16 -3	40 -4	1 -5
( ) 4. Ads in newspapers	(65(4 -1	29 -2	19 -3	47 -4	1 -5
( ) 5. Ads on television	(66(7 -1	35 -2	17 -3	41 -4	1 -5
( ) 6. Ads on radio	(67(5 -1	31 -2	19 -3	45 -4	1 -5
( ) 7. A telephone call from someone you respect and know	(68(26 -1	40 -2	10 -3	23 -4	1 -5
( ) 8. A special mailing to you personally from a prominent person in the arts	(69(13 -1	33 -2	16 -3	36 -4	1 -5

20g. Since many employers now match employees' contributions to colleges and universities, would you favor or oppose employers adopting a policy of contributing an equal amount to an arts organization or arts fund when an employee makes such a contribution?

Favor	(70(68 -1
Oppose.........................	27 -2
Not sure.......................	6 -3

TO BE ASKED OF EVERYONE

F1. What type of work does the main wage earner of this household do?

ASK FOR JOB TITLE AND MAIN DUTIES -- DESCRIBE IN DETAIL:

Professional............................(71(15 -1
Manager, official............................ 9 -2
Proprietor (small business)................ 4 -3
Clerical worker............................ 6 -4
Sales worker............................ 6 -5
Skilled craftsmen, foreman................ 15 -6
Operative, unskilled laborer (except farm). 9 -7
Service worker............................ 7 -8
Farmer, farm manager, farm laborer......... 1 -9
Student............................ 2 -0
Housewife............................(72(1 -1
Military service............................ 2 -2
Unemployed............................ 2 -3
Retired............................ 18 -4
Welfare............................ * -5
Disabled............................ 1 -6
Other (SPECIFY):

________________________________... * -7
Not sure............................ 2 -8

F2. Which of the following best describes the female head of this family -- a housewife who prefers to stay at home, a housewife who plans to go to work, a woman who works to earn money for her family, or a woman with a full-time career?

Woman who prefers to stay at home.......(73(29 -1
Woman who plans to go to work............... 3 -2
Woman who earns money for family............ 21 -3
Woman with full-time career................ 28 -4
No female head (vol.)........................ 9 -5
Student (vol.)................................ 7 -6
Not sure................................ 3 -7

F3. Is the main wage earner of this household male or female?

Male................................(74(63 -1
Female................................ 35 -2
Male and female both equal (vol.)........... 5 -3
Not sure................................ 2 -4

F4. Are you single, married, divorced, separated, or widowed? SINGLE RECORD

Single............................(75(22 -1
Married............................ 59 -2
Unmarried, living with partner (vol.)... * -3
Divorced............................ 7 -4
Separated............................ 2 -5
Widowed............................ 8 -6
Not sure............................ * -7

F5. How old are you? IF HESITANT, READ LIST

18 to 20.......(76(6 -1
21 to 24........... 10 -2
25 to 29........... 12 -3
30 to 34........... 12 -4
35 to 39........... 10 -5
40 to 44........... 7 -6
45 to 49........... 6 -7
50 to 64........... 19 -8
65 and over........ 16 -9
Not sure........... 1 -0

F6. What is the last grade or level of school you completed?

No formal schooling......................(77(- -1
First through 7th grade...................... 1 -2
8th grade.................................... 3 -3
Some high school............................. 10 -4
High school graduate......................... 36 -5
Some college................................. 19 -6
Two-year college graduate.................... 7 -7
Four-year college graduate................... 15 -8
Postgraduate................................. 9 -9
Trade/technical/vocational after high school*.XXXXXX

*INTERVIEWER: PROBE FOR LAST LEVEL OF FORMAL EDUCATION AND CODE INTO APPROPRIATE CATEGORY.

Not sure..................................... * -0

F7. Are you a member of a labor union, or is anyone else in this household a member of a labor union? (IF "YES":) Can you tell me who that person is? MULTIPLE RECORD IF NECESSARY

Self is member.............(78(11 -1
Other is member................ 8 -2
No union member in household... 80 -3
Not sure....................... 1 -4

F8. With which religious group do you identify? Would you describe yourself as Protestant, Catholic, Jewish, or what?

Protestant.............(79(61 -1

Catholic.................. 26 -2
Jewish.................... 3 -3
Other (SPECIFY):

______________________.. 3 -4
None (vol.)............... 5 -5
Not sure.................. 1 -6

INTERVIEWER NOTE:

CODE AS "PROTESTANT"
- Baptist
- "Born-Again"
- "Christian" (UNSPEC.)
- Church of Christ
- Congregational
- Episcopalian
- "Fundamentalist"
- Latter-Day Saint/Mormon
- Lutheran
- Methodist
- Pentecostal
- Presbyterian
- Unitarian

CODE AS "OTHER" AND SPECIFY:
- Christian Scientist
- Greek/Russian Orthodox
- Jehovah's Witness
- 7th Day Adventist

F9. Which of the following income categories best describes your total 1986 household income? Was it (READ LIST)?

$7,500 or less..........(80(13 -1
$7,501 to $15,000........... 16 -2
$15,001 to $25,000.......... 19 -3
$25,001 to $35,000.......... 16 -4
$35,001 to $50,000.......... 15 -5
$50,001 or over............. 14 -6
Not sure.................... 7 -7

INTERVIEWER: TOTAL HOUSEHOLD INCOME BEFORE TAXES FROM ALL SOURCES -- IF UNSURE OF 1986 INCOME, PROBE FOR ESTIMATE

F10. Are you of Hispanic origin or descent, or not?

Yes, of Hispanic origin....4*(10(6 -1
No, not of Hispanic origin........ 91 -2
Not sure.......................... 3 -3

F11. Do you consider yourself white, black, asian, or what?

White.........................(11(84 -1
Black............................ 11 -2
Oriental/Asian or Pacific Islander.. 1 -3
American Indian or Alaskan native... 1 -4
Not sure............................ 3 -5

/12-80Z/

That completes the interview. Thank you very much for your cooperation!